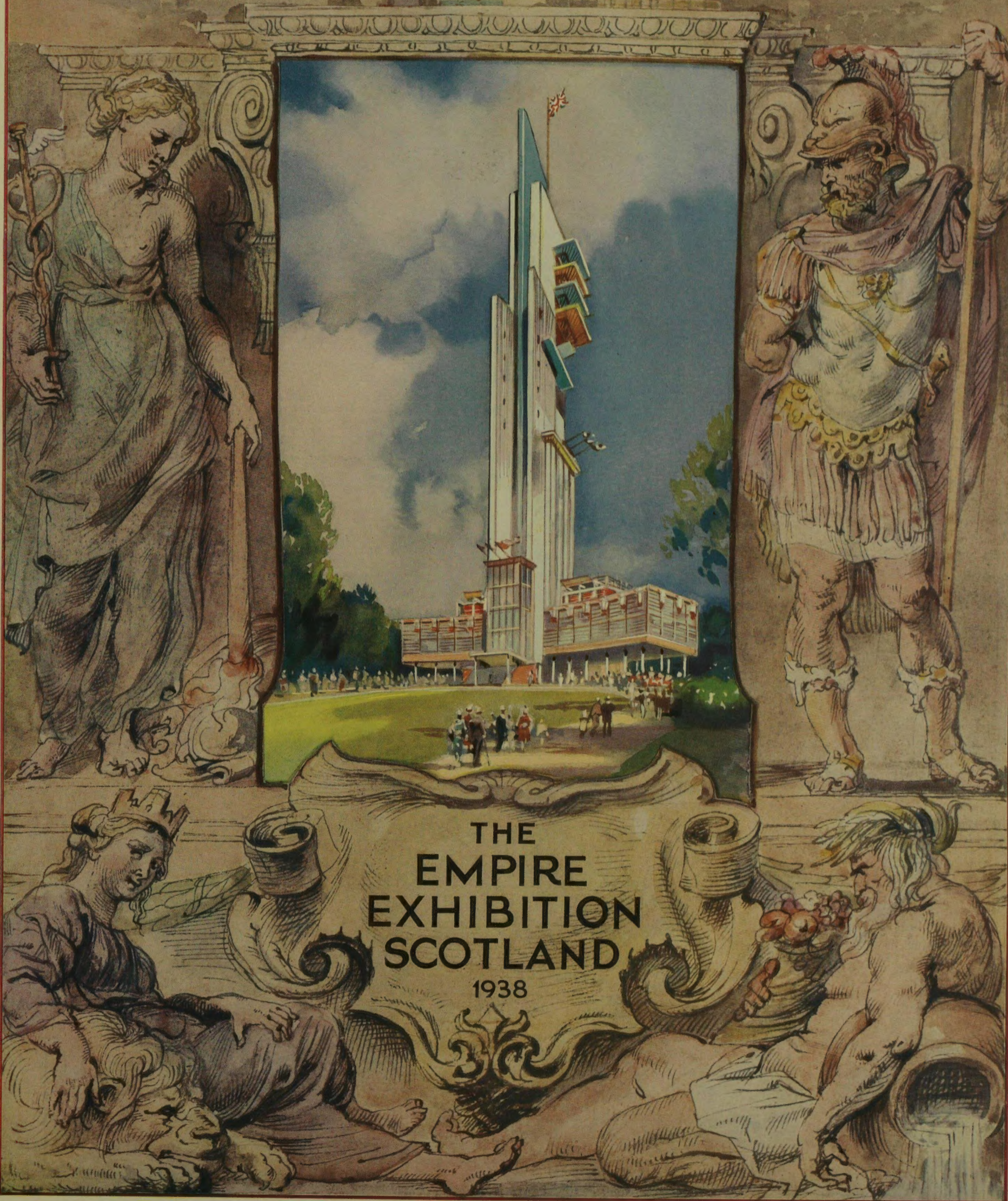
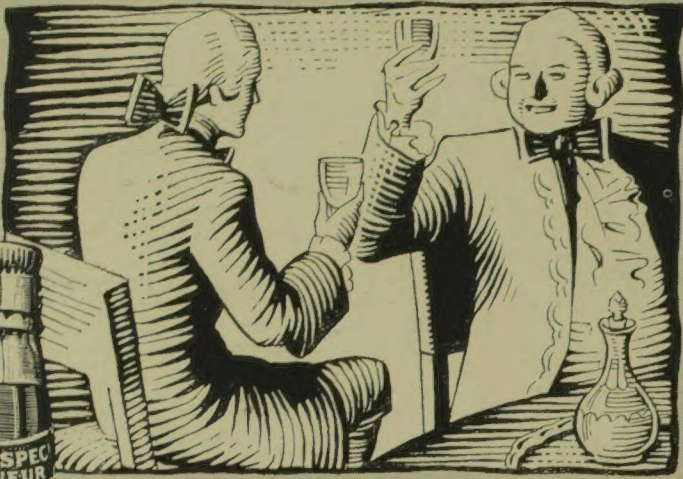


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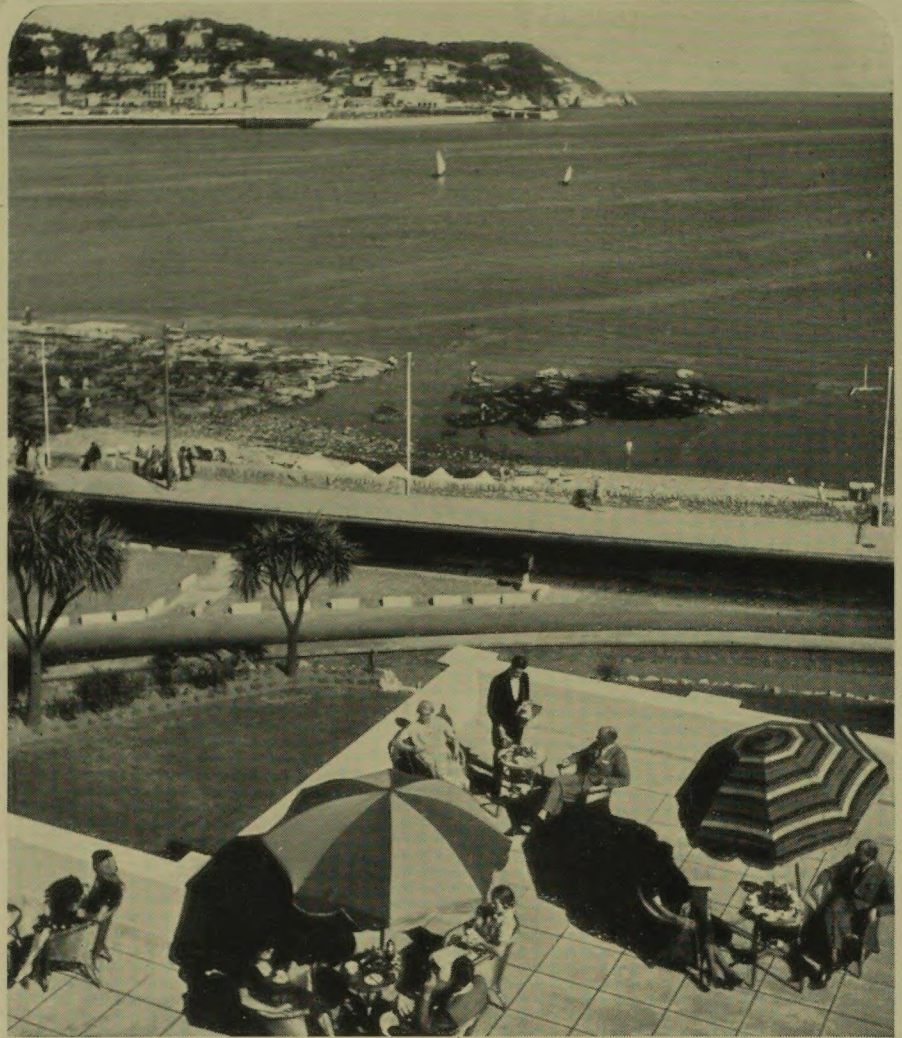
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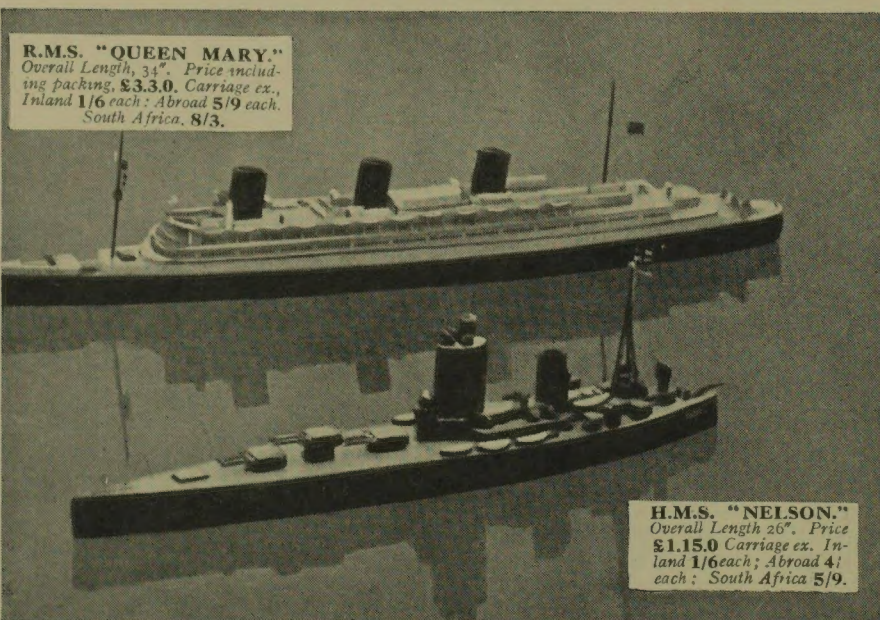
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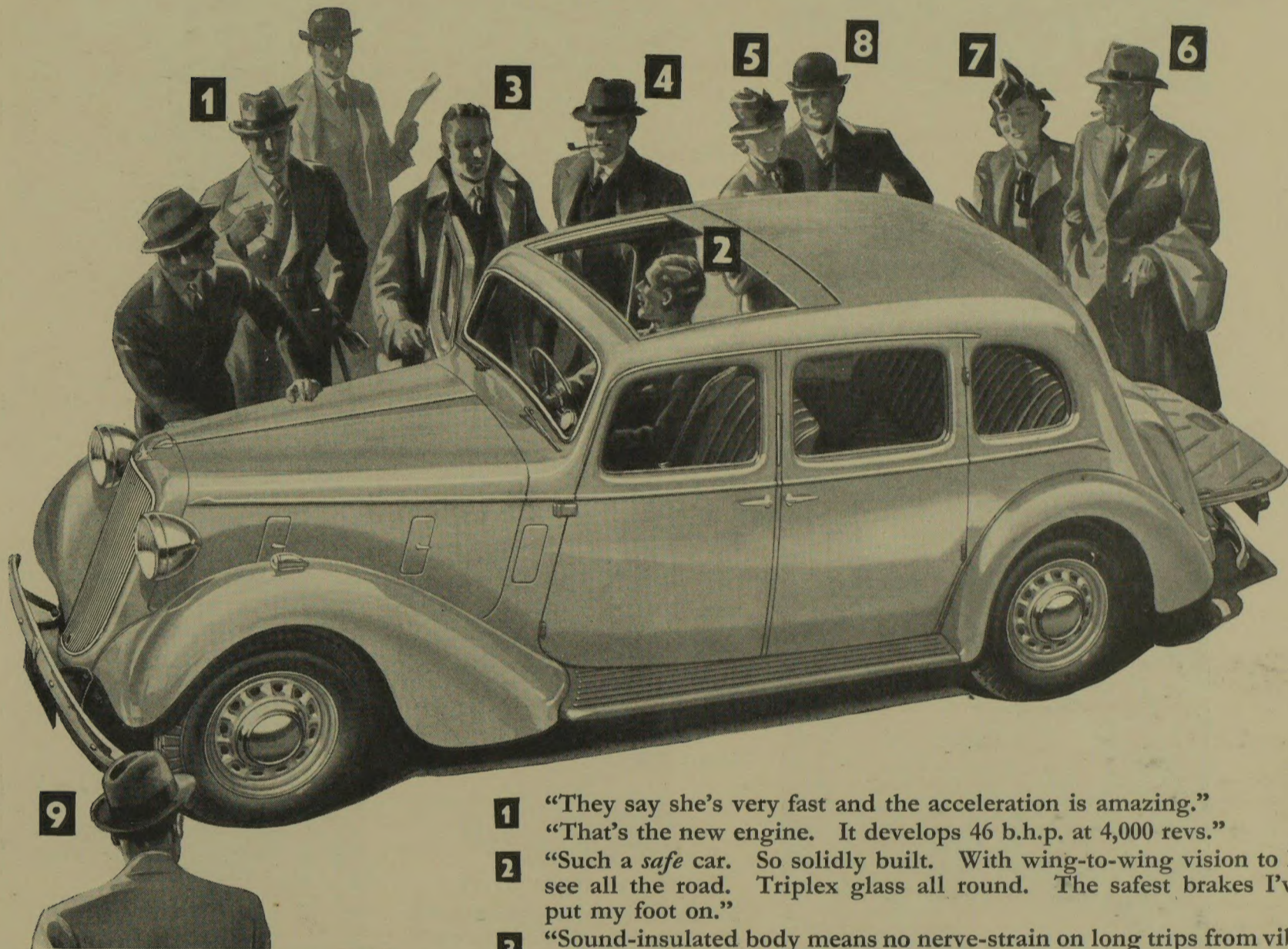
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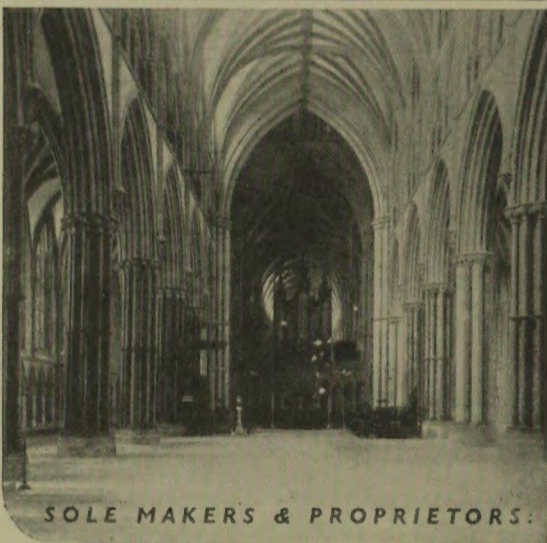
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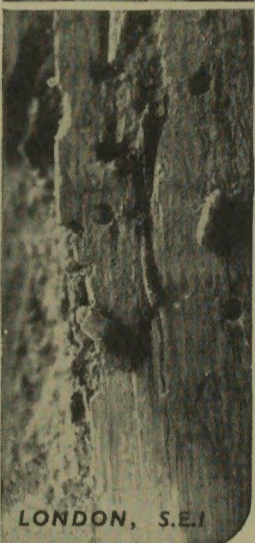
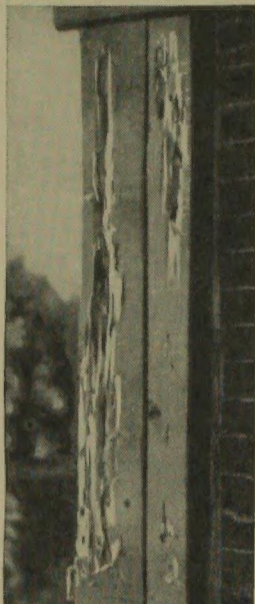
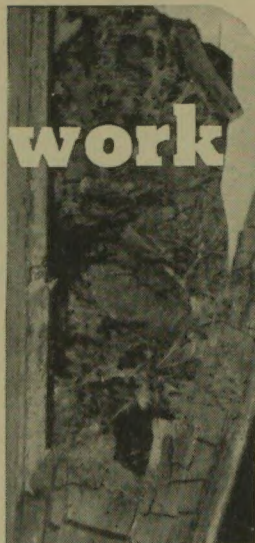
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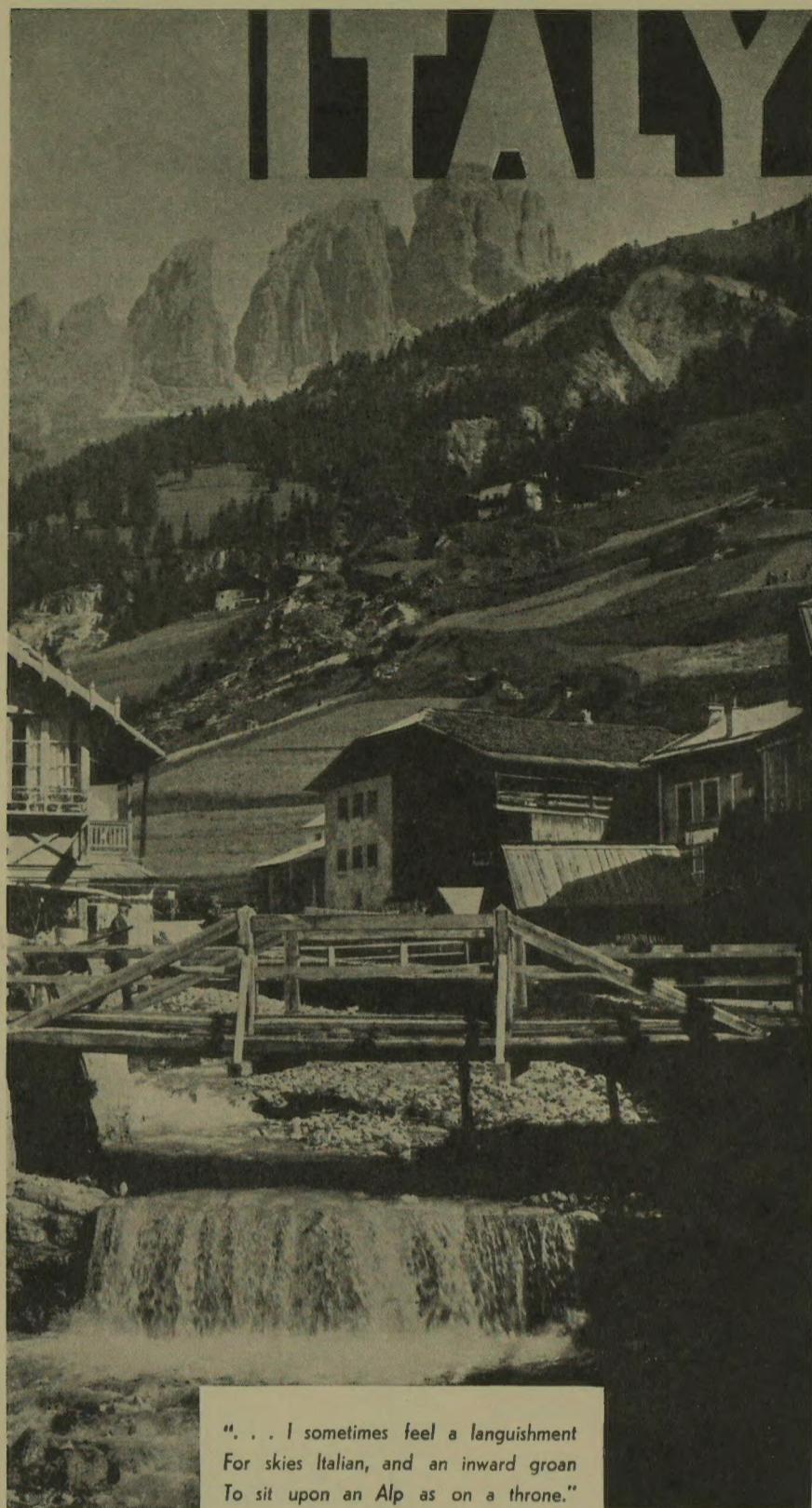
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For skies Italian, and an inward groan
To sit upon an Alp as on a throne."

THE Lakes, Alps, Dolomites and radiant Mediterranean shores are as beautiful now as when Keats wrote his Sonnet.

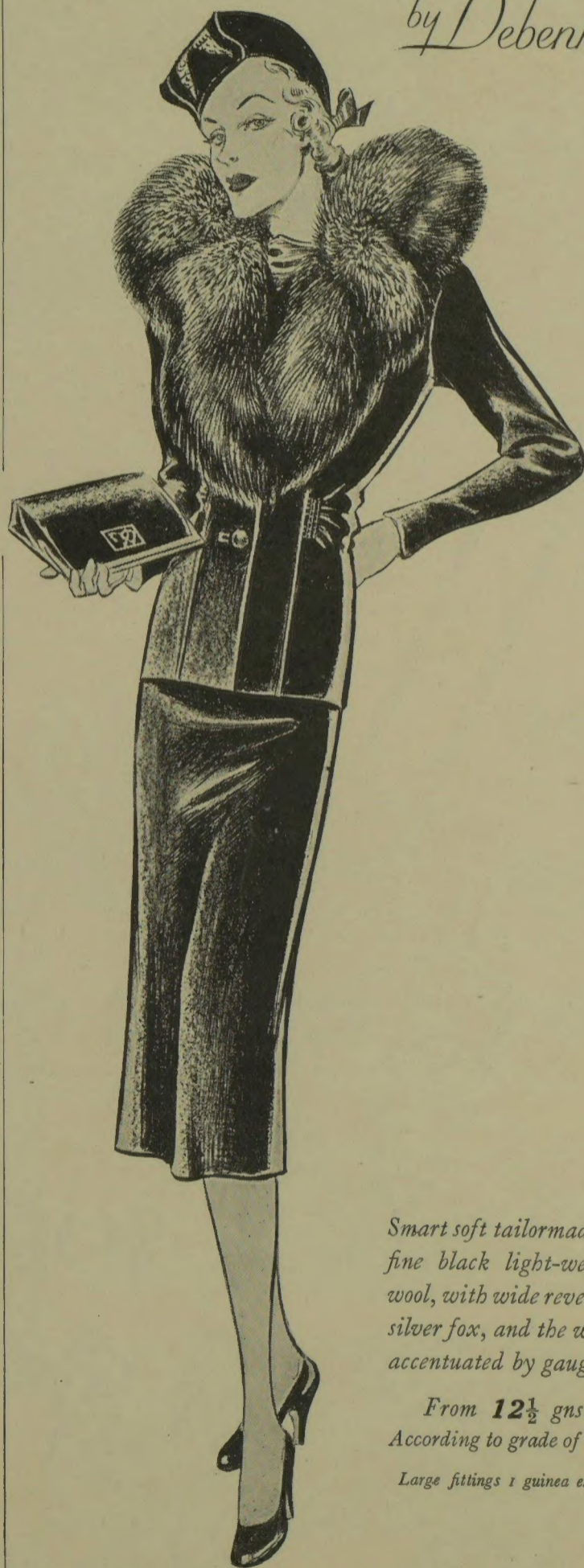
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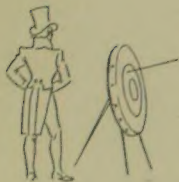
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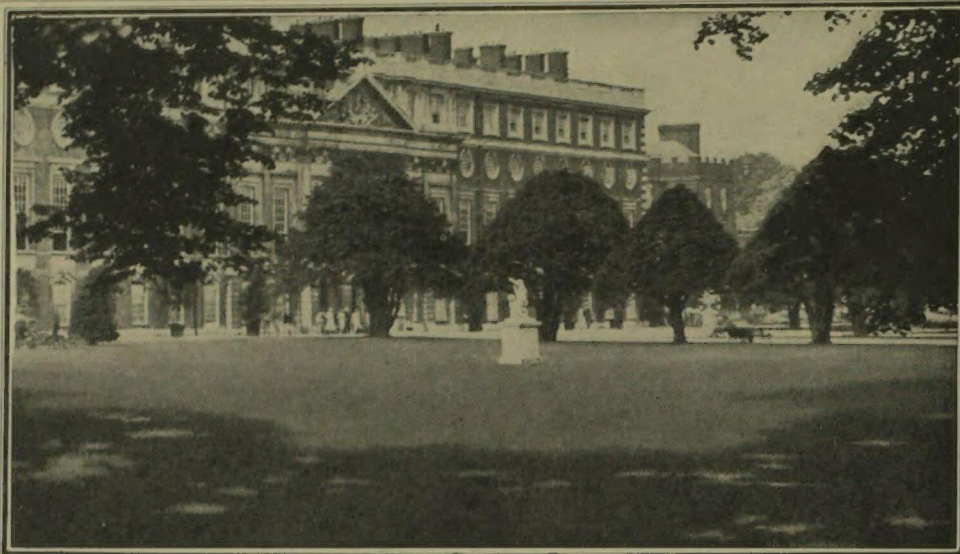
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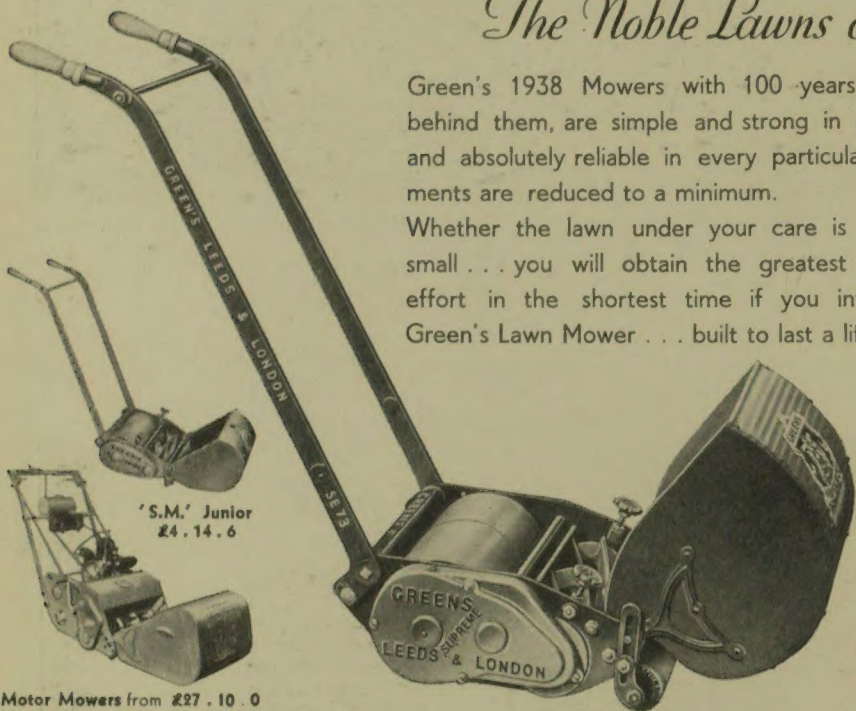


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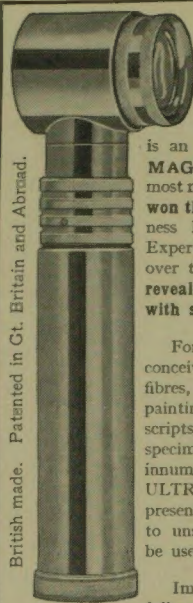
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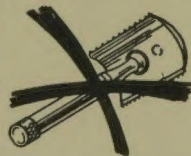
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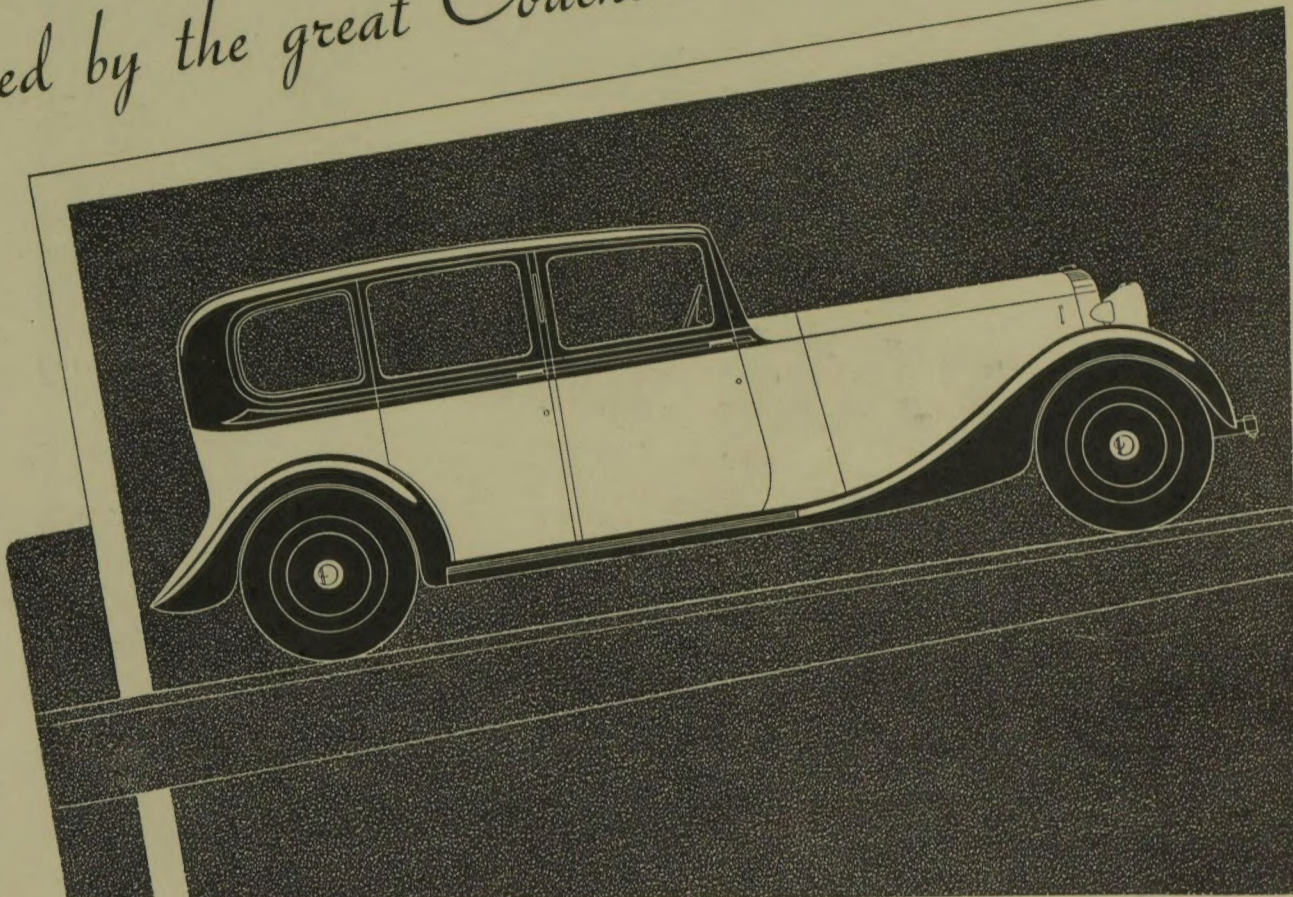
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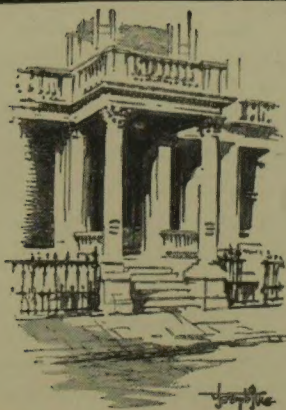
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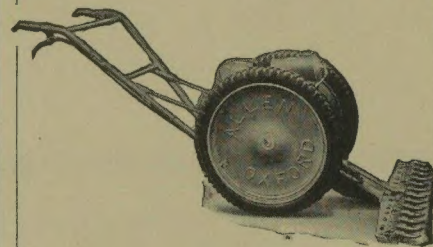
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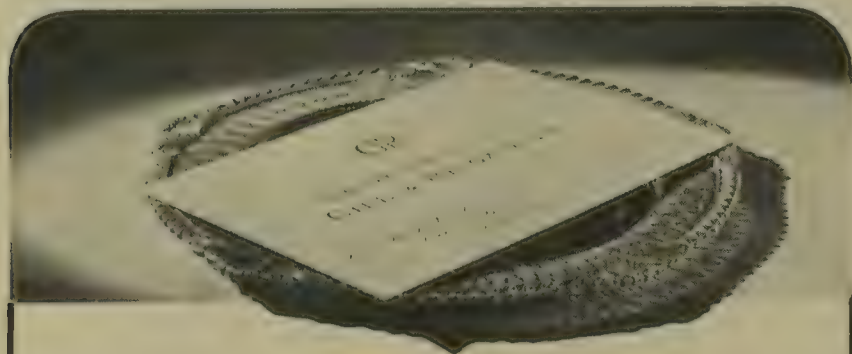


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SATURDAY, MAY 7, 1938.



THE KING AND QUEEN AT THE EMPIRE EXHIBITION, GLASGOW: LEAVING THE BRITISH GOVERNMENT PAVILION, THE FIRST THEY VISITED AFTER THE OPENING CEREMONY IN IBBROX STADIUM.

PHOTOGRAPH BY SPORT AND GENERAL.

THE ROYAL OPENING OF THE EMPIRE EXHIBITION: IN IBROX STADIUM.



THE KING OPENS THE EMPIRE EXHIBITION: THEIR MAJESTIES DRIVING ROUND THE IBROX STADIUM BEFORE THE BEGINNING OF THE CEREMONY.



"THIS IS A REMARKABLE ACHIEVEMENT": H.M. THE KING DECLARING THE EMPIRE EXHIBITION OPEN, IN THE PRESENCE OF 100,000 SPECTATORS.

The opening ceremony of the Empire Exhibition was held in Ibrox Stadium, the Glasgow Rangers' football club ground, at the suggestion of the King. This choice enabled some 100,000 people to see their Majesties arrive in an Ascot landau drawn by four of the famous Windsor greys and to hear the King declare the Exhibition open in a seven-minute speech. In this, his

Majesty said: "We shall see to-day the completion of a great scheme whose inception we saw . . . ten months ago. This is a remarkable achievement. . . . It now stands before us to testify to that willing co-operation which, I rejoice to think, is the hall-mark of the British Commonwealth of Nations." Their Majesties then re-entered their carriage and drove to the Exhibition, half a mile away.

First Photograph by Central Press; Second by Graphic Photo. Union.

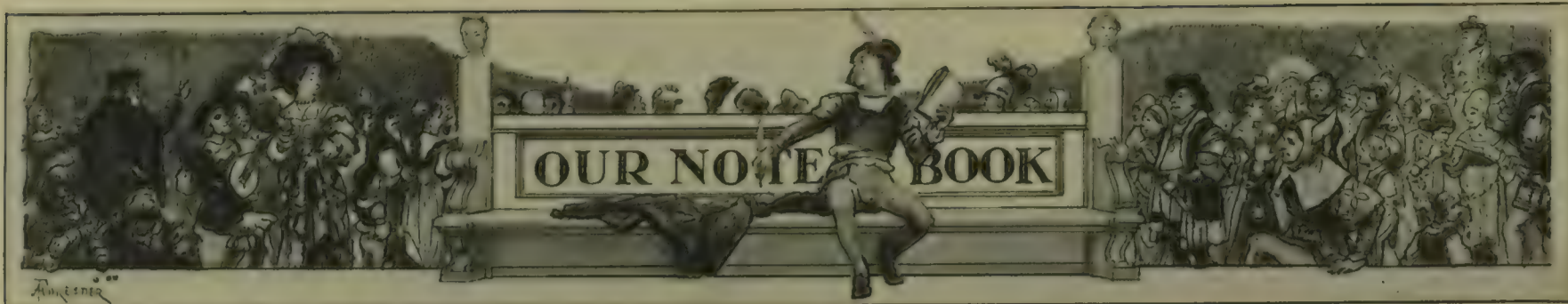
THE ROYAL VISIT TO THE EMPIRE EXHIBITION: IN DOMINIONS AVENUE.



THEIR MAJESTIES AT THE CANADIAN PAVILION, REPRESENTATIVE OF THE "SENIOR" DOMINION—WITH BOY SCOUTS AS A "FRIEZE."

After his Majesty had performed the opening ceremony of the Empire Exhibition at Glasgow in Ibrox Park, the King and Queen drove to the Exhibition itself, where they visited one pavilion after another. In the Hall of Shipping, the King met Chief Petty Officer James Jervoice, who had been in the "Collingwood" with him

at Jutland, and chatted with him. In the Canadian Pavilion the party were accompanied by a couple of "Mounties" in scarlet coats and slouch hats. At one stall the Queen was attracted by some Shirley Temple dolls, and bought two for the little Princesses. The royal party had luncheon in the "Atlantic" Restaurant. (Planet.)



By ARTHUR BRYANT.

PASSING through France on an early summer's day is always an experience. I love to wake after emerging from the long Alpine valleys and see in the half-light the houses of Bourg-en-Bresse keeping watch over its circumambient plain, or sense rather than see the subtle line of the Côte d'Or in whose sunny curves the great vines of the world will presently be ripening. That shadowy station that flew by with a rumble of running ghosts, was it Nuits St. George or Napoleon's Chambertin? I have forgotten which of his Marshals it was who bade his marching regiments present arms as they passed the Clos de Vougeot: half-awake, I feel I would like to salute too, or, better still, pull the alarm cord, pay the outraged officials of the Company the fine prescribed by law, and trudge all day along those stony hills, somehow reminiscent of our own softer Cotswolds, and dine at night in an *auberge* I know, on a deal table, off *jambon* cooked with a sauce fit for a king, and wine of a still young but great vintage that, to borrow old Nyren's gusty phrase, would make a cat speak.

Marchons! Marchons! The train rumbles away into the north, and, deprived of one's waking day-dreams, one slumbers awhile and wakes again to see the spring that hotter lands southward never know, but that France and England and the temperate lands of the middle North are heir to. And where, even in England, is spring sweeter than in the hills and valleys of Burgundy? Here serried battalions of young-leaved, thin-trunked trees march swiftly by in delicate majesty and the great rivers come down from between the hills—Yonne and Armançon—and flow beside the railway, joy of patient bourgeois fishermen on summer evenings, placid chaperon of strolling lovers, kindly guardians and nurses of the rich fields of country France. I never can believe that Shakespeare, who so exquisitely called this land "waterish Burgundy," had never seen it with his own eyes. Why should he have called it so otherwise, and how else, he being he, would he have described it once he had beheld it? I am told that in the little hills above Joigny—how much more peaceful it looks from the railway than from the dusty highway!—the snails grow fat upon the vines and the vines ripen on the snails. Nature has been very good to man in these parts: in few better. Did not Aristide Briand, who knew as well as any man, even in France, how best to live, always turn aside on his journeys from Paris to Geneva to take his *déjeuner* at Chablis, a few kilometres away? What would he make of the world now, one wonders? Perhaps as he sipped his cognac he would comfort himself with the old saying that good wine is of no party.

In Paris, the traveller bound for England pauses, if he is wise, for a few minutes or hours, to watch the sun on the boulevards and drink his *café-au-lait*. The Seine never looked more inviting or the domed church on the hill of Montmartre whiter and more shining than on this early May morning. It is hard

to leave Paris, but I can remember times when it was harder: during the war, for instance, when the city of pleasure wore her drabdest clothes yet, never, in some ways hard to define, was more enchanting: her beauty had a courage too in those days that took from her all her hardness. And now the train again bears one into the north, where the land flows on either side of the line with the contours of an Atlantic swell in generous, checkered patterns of young green wheat and ploughed brown, and where poplars mark the highways that have led to the great battlefields of France's many wars. The Lilies,

Victorian era swaying along the *pavé* in the *diligence*. And Wordsworth, I like to think, coming home with the jingle forming in his head to the beating, monotonous rhythm of the horse-hoofs—

I travelled among unknown men
In lands beyond the sea.
Nor, England, did I know till then
What love I bore to thee.

And then there are the journeys of one's own lifetime: these also have left their milestones at every turn of the line. The child's first view of

France—the dim, unfamiliar things faintly remembered; the blue-shirted, noisy porters, the toy platforms with massive trains rising above them like cliffs, the thin, high, shuttered houses, with their hint of a fuller, more crowded, richer and excitingly savoury kind of life inside them. The queer, dream-like places one changed trains in, the peaked, gilded caps above fiercely moustached foreign faces peering into one's carriage and questioning the all-powerful grown-ups of one's little world as though they were not so powerful as one had hitherto supposed; the clanging tap of hammers on wheels in the night. And other journeys that followed: when one travelled, as often as not, without ceremony in a truck thoughtfully labelled for, I've forgotten how many horses and how many men, but it always seemed far too many. These trains, I remember, generally contrived to run into one another, or at any rate to bump heavily into some other species of drifting rolling-stock, but travelled in so infinitely slow a manner that it never really mattered. One just woke with a start: that was all. There was an unreal, *alfresco* atmosphere about these wartime journeys as of a picnic in a nightmare. I remember one, though that was in an ordinary train, and for the writer, in the luxurious but exceedingly crowded glory of a first-class compartment, that lasted for twenty-four hours from Abbeville to Paris, when the enemy was hammering at the gates of Amiens in 1918. Though it was, *inter alia*, the civilian boat-train, there was no restaurant-car, and, though we stopped at many stations of which I have never heard, before or since, there was no food to be had at any of them for love or money. In the latter stages of the journey, the whole train, military and

civilian, descended *en masse* at every station on to deserted platforms, crying out for edibles, but all in vain. I remember that an American aviator, who got in at Beauvais, passed round a bag of very small nuts. I was so hungry when I reached Paris that, fearing to disgrace myself and my country by too barbaric a display of appetite, I did not dare to proceed to the hospitable house where I was spending the week-end until I had taken the rough, ravening edge off my hunger at the buffet of the Gare du Nord.

Those were the days!—or were they? The memory of them makes my journey to-day the richer; but I am old or soft enough, I am afraid, to prefer my present luxurious mode of travelling.



THE BRITISH GOVERNMENT PAVILION AT THE EMPIRE EXHIBITION: A BUILDING WORTHY OF THE CENTRE OF THE EMPIRE.

The United Kingdom Pavilion at the Paris Exhibition met with a certain amount of criticism from those who considered it to be too insignificant and unrepresentative of British industries. The British Government Pavilion at the Empire Exhibition cannot be criticised in like manner: it is in every respect worthy of the "heart of the Empire." It is partly surrounded by a lake, and visitors cross by a bridge and enter an entrance hall over eighty feet high. Four galleries lead out of this—the first contains the Fitter Britain Exhibit, with its giant mechanical man and other working models dealing with health and public health services; the second houses the Coal Exhibit; and Steel and Shipbuilding are represented in the third and fourth galleries. In the Exit Hall a steel and glass globe of the world revolves apparently unsupported in space. A photograph of the British Government Pavilion from an unusual viewpoint will be found on another page in this issue. (Keystone.)

the Eagles and the Tricolour have all been carried before marching men this way.

Half the charm of this familiar journey is the thought of all the other journeys, one's own and other people's, that have been taken over the same ground. England has always had two corridors to the world: this was one, the sea the other. Mediæval bishops and abbots returning from Rome to Canterbury or Lincoln, jolly Elizabethans bringing the Renaissance or their own robust version of it into England, great eighteenth-century lords with a train of outriders before their slow, creaking, gilded coaches as they ascended and descended the tossing Artois downlands, paterfamilias in the dawn of the

EMPIRE EXHIBITION CONTRASTS: LOCH PEACE AND PARK HURLY-BURLY.

Drawn for "The Illustrated London News" by BRYAN DE GRINEAU, OUR SPECIAL ARTIST IN GLASGOW.



THE SIMPLE LIFE OF THE TRADITIONAL HIGHLAND VILLAGE ; AND THE HECTIC PLEASURES MODERN SCOTLAND OFFERS :
A QUIET SETTLEMENT BESIDE A LOCH ; AND THE WONDERFUL AMUSEMENT PARK AT GLASGOW.

A great exhibition is the proper sphere of violent contrasts—they are one of the sources of its attraction. The Highland clachan at the Glasgow Exhibition is built beside a loch among a grove of trees. The Amusement Park has everything that can attract the visitor with its stridency, glare, or sensation. In the clachan cottages typical of various parts of the Highlands have been built round an old castle, and the inhabitants live as many Highlanders do still live. In one cottage wool is spun. The family next door colours it with vegetable dyes. A third family weaves it into tweed. In the castle hall

ceilidhs are held—the ancient concerts of the Highlands, where songs are sung and stories are told which have been handed down from father to son for centuries. In the Amusement Park are to be had all the thrills of such ultra-modern experiences as a Transatlantic flight, speedboat racing, or looping the loop. There is a mile-long scenic railway; the Rocket Ride; the biggest "dodg'em" track in the world; and a miniature railway, which carries 150 passengers over a track a mile long, behind a 48-h.p. Diesel-engined locomotive. On the "Giant Racer" the cars hold thirty people and touch sixty miles an hour.

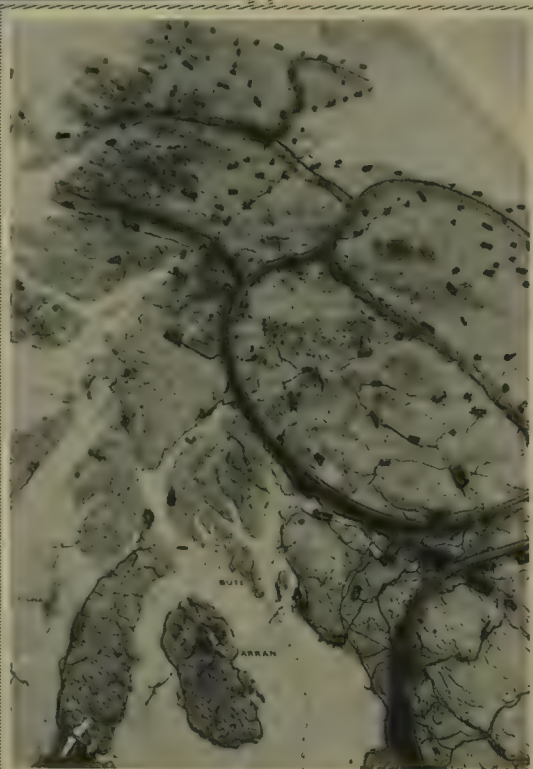
INFINITE VARIETY AT THE GLASGOW EXHIBITION: FEATURES AND EXHIBITS OF MANIFOLD INTEREST.



AN AQUATIC FEATURE OF THE EXHIBITION: THE LAKE BETWEEN DOMINIONS AND COLONIAL AVENUES—SHOWING THE MECHANISM OF FOUNTAINS. (Central Press.)



ONE OF THE THREE RELIGIOUS BUILDINGS IN THE EXHIBITION, FROM WHICH SERVICES WILL BE BROADCAST: THE CHURCH OF SCOTLAND, RECENTLY DEDICATED. (Keystone.)



A RELIEF MAP OF SCOTLAND AND TRANSPORT SERVICES BY ROAD, RAIL, AND AIR: A MODEL MADE BY THE EDINBURGH GEOGRAPHICAL SOCIETY, AND SHOWN IN THE SCOTTISH NORTH PAVILION. (Everard.)



IN THE HIGHLAND VILLAGE, OR CLACHAN: THE RUINED CASTLE OF A CLAN CHIEF BESIDE A LOCH, REPRESENTED PARTLY BY A PAINTED BACKGROUND—A BUILDING WHOSE INTERIOR FORMS A CONCERT HALL. (Keystone.)



RECENTLY OPENED BY ISHBEL MARCHIONESS OF ABERDEEN: THE PEACE PAVILION (NOTED FOR ITS CARILLON) RECORDING MAN'S ENDEAVOURS TOWARDS INTERNATIONAL COMITY. (Associated Press.)



ACTIVITIES OF SCOTTISH GIRLS: A "PHOTO-MONTAGE" AS A MURAL DECORATION IN THE HALL OF YOUTH, PART OF THE SCOTTISH SOUTH PAVILION. (Everard.)



IN THE PALACE OF ENGINEERING, LARGEST OF ALL THE BUILDINGS: AN UNUSUAL VIEW SHOWING A GLOBE AMONG THE EXHIBITS. (Everard.)

The variety of interest at the Glasgow Exhibition is illustrated here by a few miscellaneous examples. The lake, with its fountains and cascade, is illuminated at night by under-water floodlights of changing colours.—The picturesque clachan, or Highland village, includes also typical crofters' dwellings.—The Scottish Church was dedicated on April 26 by the Rt. Rev. John White. The bowl of the silver font was presented by the Queen.—The relief map of Scotland

measures 37 ft. by 19 ft.—The Peace Pavilion, with its carillon of bells and "Garden of Good Neighbours," was opened on May 1 by Ishbel Marchioness of Aberdeen.—The Scottish South Pavilion (one of the two representing Scotland) contains a Hall of History recording the country's romantic and turbulent past, and also a Hall of Youth portraying the activities of Scottish girls and boys of 'to-day.—The British Government Pavilion has a bigger, revolving globe,

MODERNITY, KEYNOTE OF THE EMPIRE EXHIBITION.

THE RULING IDEA AT GLASGOW EXEMPLIFIED
IN STATUARY AND ORNAMENT.



THE MODERNITY WHICH IS THE DOMINANT NOTE OF THE ARCHITECTURE
AT THE EXHIBITION: A BIZARRE SPIRAL GLASS ORNAMENT ON A KIOSK.



GRACIOUS FEMININITY AMONG THE AUSTERITY OF THE BUILDINGS:
A STATUE IN BRONZE—THE TALL "TOWER OF EMPIRE" BEHIND.



TYPIFYING THE "FITTER BRITAIN" MOVEMENT ILLUSTRATED IN THE BRITISH
GOVERNMENT PAVILION: A POWERFUL GROUP BY BARNEY SEALE.



"THE SPIRIT OF MODERN SCOTLAND": A STRIKING 25-FT. STATUE
IN THE SCOTTISH PAVILION NORTH.

The keynote of the Empire Exhibition at Glasgow is modernity and the stern idealism of plane surfaces and straight lines. To this conception statuary and ornament conform. Outstanding in the great British Government Pavilion is the "Fitter Britain" display, which is adorned by the great work of sculpture by

Barney Seale, illustrated here. In this display most modern exhibition technique has been employed to show in graphic and concrete forms all the various medical, educational and recreational facilities which are available to the British citizen for the promotion and improvement of his physical well-being.

THE Exhibition buildings at Glasgow are mainly modernist in style, with a few exceptions, such as the South African Pavilion, which represents a typical homestead of the early Dutch colonists. The Australian Pavilion is a fine, massive structure, cheerfully decorated with heraldic coats-of-arms and mural paintings. Among the exhibits it contains may be mentioned a working model of the great harbour bridge at Sydney. Scotland herself is represented by two buildings which rank among the chief architectural successes of the Exhibition. The North Pavilion (illustrated here) epitomises present-day Scottish life and the public services, in health, education, town-planning, and so on. The South Pavilion is devoted to Scottish history and modern youth movements. Both these pavilions are surrounded by high

(Continued opposite.)

THE AUSTRALIAN PAVILION: AN IMPRESSIVE MODERN TYPE, WITH MURAL COATS-OF-ARMS AND PAINTINGS—SHOWING (RIGHT) A FLAGSTAFF EQUIPPED FOR FLOOD-LIGHTING THE FLAG.



CONTRASTS IN ARCHITECTURE
MODERNIST PAVILIONS ; AND SOUTH

AT THE GLASGOW EXHIBITION :
AFRICA'S EARLY DUTCH STYLE.



towers. The Canadian Pavilion, built of native timber, is the largest in the Dominions Avenue. Its tower is decorated with the maple leaf, the national emblem of the senior Dominion, and the main entrance is flanked by two statues, each 10 ft. high, representing Canadian youth. Outside this pavilion, in our photograph, is seen one of the big Exhibition fountains, with its basin not yet filled, and showing the apparatus for the various jets and for illuminating the water at night, from beneath the surface, with coloured lights. The fountains as they appear when playing are shown in a photograph on another page. Throughout the Exhibition the flag-staffs have floodlights fixed at a third of their height, to illuminate the flags at night. The staff itself then looks rather like a medieval lance. Two examples are shown here, in the photographs of the Australian and South African Pavilions.

PHOTOGRAPHS BY
KEVSTONE.

ONE OF THE TWO
SCOTTISH PAVILIONS,
COLOURED BLUE,
EACH WITH A TOWER
AND MURAL DECORATION : THE NORTH
PAVILION, DEVOTED
TO MODERN PUBLIC
SERVICES.



THE CANADIAN PAVILION: THE LARGEST STRUCTURE IN DOMINIONS AVENUE, BUILT ENTIRELY OF CANADIAN TIMBER ON A STEEL FRAMEWORK, WITH A 100-FT. TOWER BEARING THE SENIOR DOMINION'S EMBLEM, THE MAPLE LEAF—(IN FOREGROUND) A FOUNTAIN, WITH ILLUMINATING APPARATUS.



THE SOUTH AFRICAN PAVILION: A DISTINCTIVE BUILDING DESIGNED IN THE EARLY DUTCH SETTLERS' STYLE, WITH A GARDEN CONTAINING TYPICAL SOUTH AFRICAN PLANTS, FLOWERS AND TREES—ONE OF THE FEW DEPARTURES FROM FUNCTIONAL FORM IN ARCHITECTURE AT THE EXHIBITION.

WHEN FLOODLIGHTING ADDS BEAUTY TO ARCHITECTURE AND

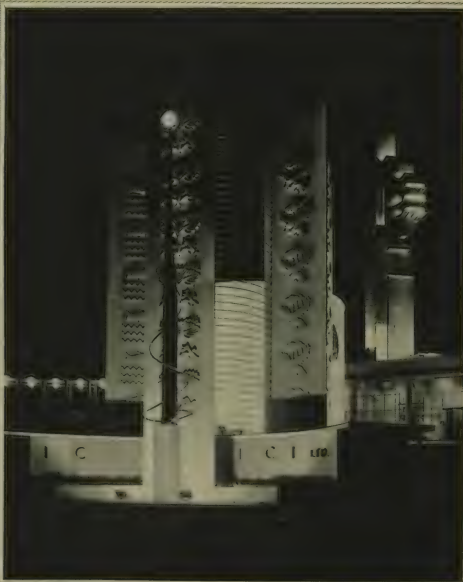
TO ORNAMENTAL WATERS: THE EMPIRE EXHIBITION BY NIGHT.



THE EMPIRE EXHIBITION AT NIGHT: THE FLOODLIT FLOWER-LINED
"NO. 2 STAIRCASE." (Keystone.)



THE ENCHANTING PLAY OF ILLUMINATED FOUNTAINS: THE LAKE BETWEEN THE DOMINIONS
AND COLONIAL AVENUES AT NIGHT. (Topical.)



THE IMPERIAL CHEMICAL INDUSTRIES BUILDING FLOODLIT: A DESIGN COMPOSED
OF THREE TOWERS—SYMBOLISING WATER, EARTH, AND AIR.



AN UNUSUAL AND IMPRESSIVE LIGHTING EFFECT: THE TOWER IN THE COAL
EXHIBIT IN THE UNITED KINGDOM PAVILION. (Everard.)

THE following description of the floodlighting at the Empire Exhibition, Glasgow, was given by the Art Critic of "The Times": "The best effect of the Exhibition is at night, when to the straight lines and delicate colours of the pavilions is added floodlighting and the changing effects of illuminated water in movement. The lake, lit by submarine floodlights of changing colours, presents a magnificent spectacle. High up over all shines the fixed red, yellow, and green of the Tower of Empire observation balconies. From the foot of the Tower cascades descend, lit from below with changing colours, the water being made semi-opaque by aeration to give value to the colours."



DOMINATING THE EXHIBITION BY NIGHT AS WELL AS BY DAY: THE TOWER OF EMPIRE, WITH ITS OBSERVATION BALCONIES PICKED OUT
IN RED, YELLOW AND GREEN LIGHT. (Keystone.)

THE GLASGOW ACHIEVEMENT: PERSONALITIES OF THE EMPIRE EXHIBITION.



SIR JOHN STEWART.
Lord Provost of Glasgow. Member
of Council of Management. (*Annan.*)



SIR JAMES LITHGOW, BT., M.C.
Deputy President.
Elliott and Fry.



**THE EARL OF ELGIN
AND KINCARDINE, K.T.**
President of the Exhibition. (*Annan.*)



**SIR IAIN COLQUHOUN OF LUSS,
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MR. THOMAS S. TAIT, F.R.I.B.A.
Chief Architect of the Empire
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MR. NORMAN L. HIRD.
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ment. (*Annan.*)



CAPTAIN C. A. SALVESEN, M.C.
Vice-Convenor of the Council of Manage-
ment. (*Lafayette.*)



MAJOR A. A. LONGDEN.
Director of the Palace of Arts—one
of the permanent buildings. (*Annan.*)



A FEATURE OF THE EMPIRE EXHIBITION AT GLASGOW: THE CEILING OF THE HALL
OF HERALDRY IN THE MAIN BUILDING OF THE SCOTTISH PAVILION (SOUTH.) (*John Everard.*)



MR. J. R. RICHMOND, C.B.E.
A Member of the Administrative Committee.
Annan.



SIR STEVEN BILSLAND, BT., M.C.
A Member of the Administrative Committee.
Fayer.



SIR ROBERT BRUCE, D.L., LL.D.
A Member of the Administrative Committee.
Annan.



THE COUNTESS OF ELGIN AND KINCARDINE.
Convenor of the Executive Committee
of the Women's Section. (*Lennox.*)



MR. CECIL M. WEIR, M.C.
Convenor of the Administrative Committee
and Council of Management.



CAPTAIN S. J. GRAHAM.
General Manager and one of the organisers
of the Exhibition.



MR. JAMES BARR, F.S.I.
Chairman of the Site and Buildings Committee.
A Member of the Administrative Committee.

The Earl of Elgin and Kincardine, who is President of the Scottish Development Council and Empire Exhibition, was Lord High Commissioner of the Church of Scotland in 1925 and 1926. He welcomed the King and Queen to the Exhibition and read the Address to his Majesty. Sir Iain Colquhoun, a Deputy President, has been Chairman of the National Advisory Council for Scotland on Physical Training since last year and has been Lord Rector of Glasgow University since 1934. Sir John Stewart, Lord Provost of Glasgow, who is a member of the Council of Management of the Exhibition, has been a political member of the Independent

Labour Party since its inception. Mr. Thomas S. Tait, the Chief Exhibition Architect, designed Unilever House, Blackfriars; the Royal Masonic Hospital at Ravenscourt Park, and the offices of the "Daily Telegraph," in Fleet Street. Major A. A. Longden, Director of the Palace of Arts, was Secretary General of the exhibitions of Dutch, Italian and Persian Art at Burlington House in the years 1929-30-31, and Director of Art for Great Britain at the Paris Exhibition of 1925. Sir Robert Bruce, a member of the Council of Management, was Editor-in-Chief of the "Glasgow Herald," 1917-36, and President of the Institute of Journalists, 1926.

THE EMPIRE EXHIBITION BY NIGHT AND DAY:

NEW ZEALAND, BURMA, WEST AFRICA; AND THE "ATLANTIC" RESTAURANT.



THE NEW ZEALAND PAVILION: THE ARMS OF THE DOMINION AT THE ENTRANCE.

AT the Empire Exhibition at Glasgow, the Dominions and the Colonial Avenues face each other across a stretch of ornamental water and fountains. One of the great emblematic figures at the entrance of the Canadian Pavilion, is reproduced on page 801. The Australian Pavilion is brilliantly lit inside, and decorated in colours

[Continued above on right.]



THE "ATLANTIC" RESTAURANT FLOODLIT: THE EXHIBITION'S DE LUXE EATING-PLACE, BUILT LIKE THE BOW OF A SHIP.



THE BURMA PAVILION: A VIEW SHOWING THE ROOF SHINGLED WITH OILED TEAK, IN ACCORDANCE WITH BURMESE PRACTICE.

designed to give an impression of sunshine and open space. Two tall pillars painted with Maori designs and flanked by growing tree-ferns form the entrance to New Zealand's Pavilion, which is devoted to a display of the Dominions' industries, sports, and tourist attractions. Silver, oil, teak, rice, and precious stones are featured in the Burmese Pavilion. Outstanding among the many restaurants at the Exhibition is the "Atlantic"—jutting out from the brow of Bellahouston Hill. It was understood that their Majesties would have lunch there on the opening day of the Exhibition. The Pavilions in the Colonial Avenue are grouped round a central exhibit which illustrates their trade with Britain.



ON THE COLONIAL AVENUE: THE ENTRANCE TO THE WEST AFRICAN PAVILION: WITH A HUGE WALL MAP.

ROUND THE EMPIRE EXHIBITION: AN ARTIST'S IMPRESSIONS

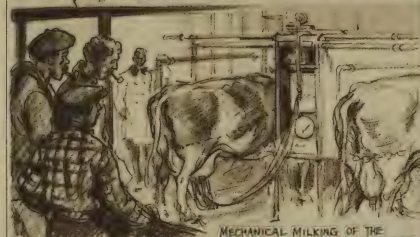
DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY

OF "SHOWS" THAT DRAW THE ATTENTION OF THE CROWD.

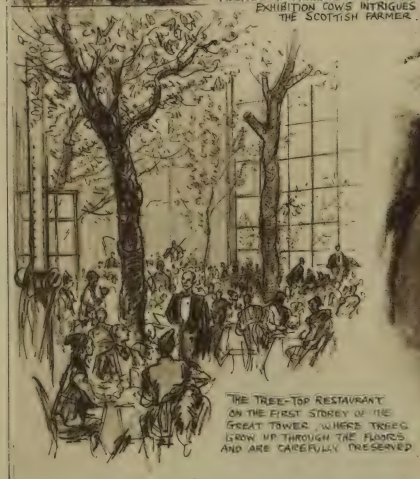
BRYAN DE GRINEAU, OUR SPECIAL ARTIST IN GLASGOW.



THE ATLANTIC RESTAURANT HAS THE HONOUR OF BEING BUILT ROUND THE OBELISK WHICH H.M. THE KING UNVEILED WHEN BUILDING STARTED.



MECHANICAL MILKING OF THE EXHIBITION COWS WITNESSED BY THE SCOTTISH FARMER.

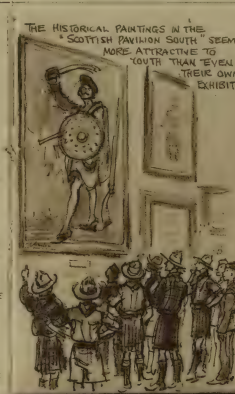
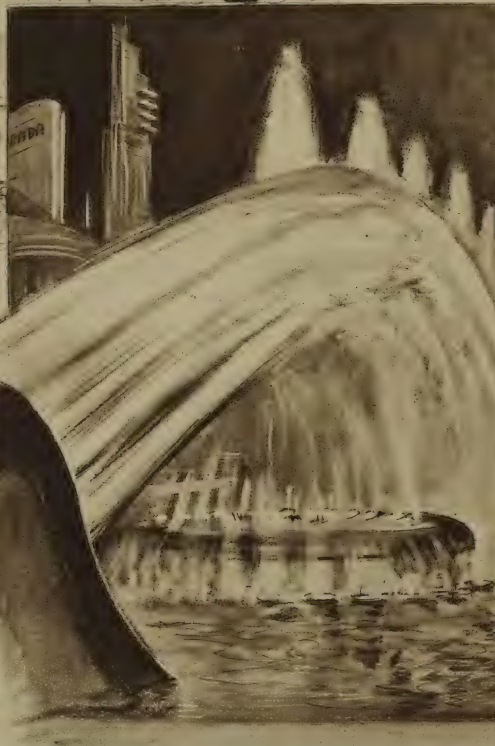


THE TREE-TOP RESTAURANT ON THE FIRST STOREY OF THE GREAT TOWER, WHERE TREES GROW UP THROUGH THE FLOORS AND ARE CAREFULLY PRESERVED.

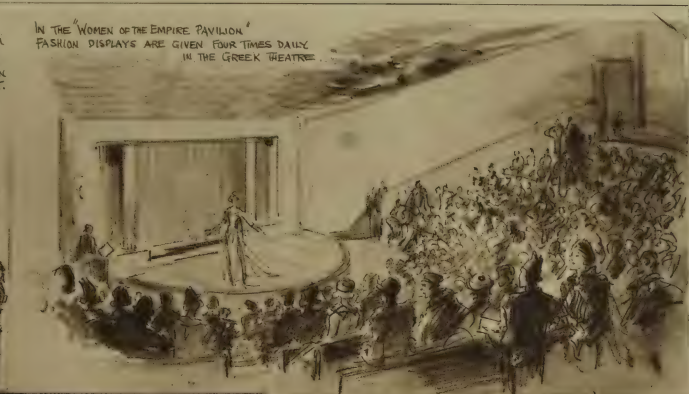


A MARVEL IN THE RHODESIAN HALL IS THE WONDERFUL MODEL OF THE VICTORIA FALLS.

THE TRANSPORT RELIEF MAP IN THE SCOTTISH PAVILION NORTH IS VERY POPULAR—ESPECIALLY WHEN ADJUSTMENTS ARE TO BE MADE TO THE ELECTRIC LIGHTING ON THE LITTLE TRAINS AND CHARABANCS BY THE PELT-BOOTS MECHANIC HERE SEEN.



THE HISTORICAL PAINTINGS IN THE SCOTTISH PAVILION SOUTH SEEM MORE ATTRACTIVE TO YOUTH THAN THEIR OWN EXHIBIT.



IN THE 'WOMEN OF THE EMPIRE PAVILION' FASHION DISPLAYS ARE GIVEN FOUR TIMES DAILY IN THE GREEK THEATRE.



THE WATER DISPLAY ON THE LAKE IN 'DOMINION AVENUE'—THE EVER-CHANGING COLOURS OF THE CASCADES AND FOUNTAINS CONSTITUTE A GREAT FEATURE OF THE EXHIBITION NIGHTS.



IN THE BRITISH GOVERNMENT PAVILION

SENDING MESSAGES FROM THE WIRELESS ROOM OF A DESTROYER

INSTRUCTION IN STEERING A BIG SHIP.



THE TERRESTRIAL GLOBE REVOLVING IN SPACE

THE WEALTH OF ATTRACTIONS AT GLASGOW—WHERE YOUNG AND OLD, COUNTRYMAN

Elsewhere in this issue are a number of photographs showing the dignity and novelty of Pavilions and other noteworthy structural features of the Empire Exhibition at Glasgow. On these pages our Special Artist gives an idea of the visitor's impression of the great "show"—and the sort of things that are likely to attract the average person's fancy and remain in his memory. There is something for every taste. Tree-ferns from New Zealand and Australia overlook the heather of the Highland village. Within a hundred yards are

South African diamonds, Canadian wheat and Irish linen. Gigantic turbines are found alongside Burmese temples; rubber plantations next to the furs of the far north. The first drawing depicts the obelisk retained in the "Atlantic" Restaurant: this monument, of granite, marks the site of the Exhibition, and was unveiled by H.M. the King when he visited Balmahouston Park last year. In the next sketch is seen the big relief model which ingeniously shows transport arrangements in North Scotland by means of illuminated

AND TOWN-DWELLER, THE FRIVOLOUS AND THE SERIOUS, ALL FIND ABSORBING SPECTACLES.

model charabancs and trains which really move along roads and railways. An unheeded amusement is afforded to the spectator when repairs are effected on this model—the mechanic wearing big boots of felt for walking over its delicate surface suggesting Charlie Chaplin. In the shipbuilding exhibit in the British Government Pavilion is a full-sized ship's bridge, with the captain and first mate on duty. Visitors can handle the wheel, the gyro compass, and the modern sounding apparatus. Beside it is the wireless

room of a destroyer, with naval ratings at work sending out messages which are picked up at the Post Office in another part of the Exhibition. It is interesting to learn that the cows which are seen being milked in the drawing on the left form a source of supply for the many milk-bars throughout the Exhibition. The huge terrestrial globe is a great attraction in the exit hall of the United Kingdom Pavilion. To the spectator it appears to be revolving unsupported in space—as though seen from Mars or the Moon.

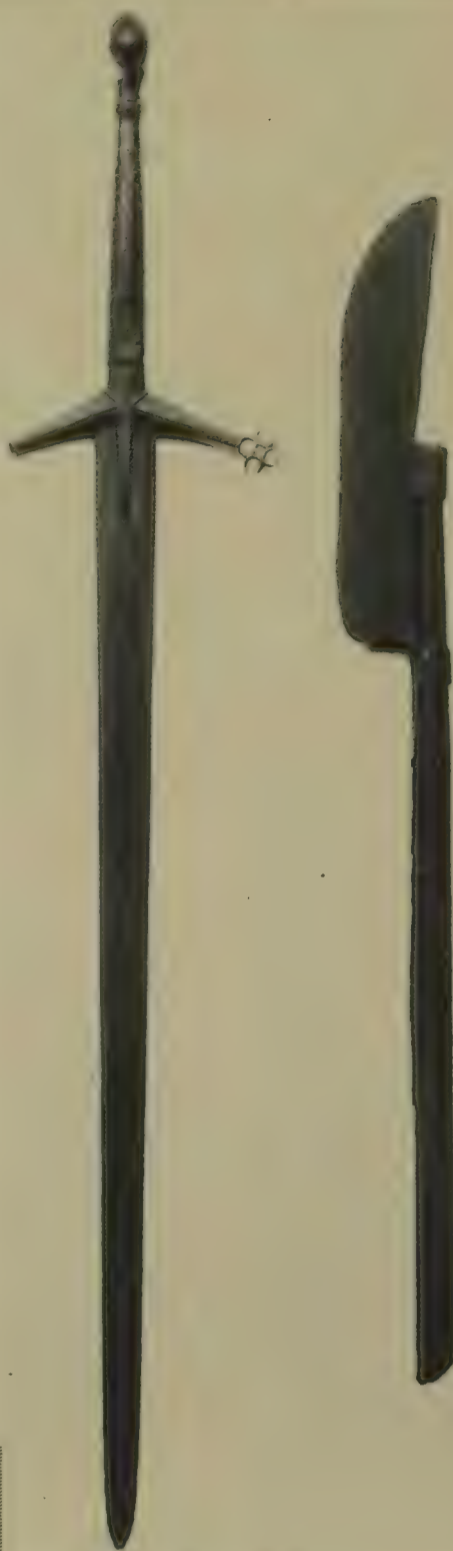
BRYAN DE GRINEAU
GLASGOW '38

OLD SCOTTISH WEAPONS—AKIN TO GLASGOW HALL OF HISTORY EXHIBITS.

Scotland being a land with a romantic past, the Hall of History in the Scottish Pavilion, South, at Glasgow, is of unusual interest. There are to be seen exhibits concerning witchcraft and superstitions; Covenanting relics and Stuart and Jacobite relics. One of the sections which will attract the most attention, it is safe to say, is that covering the armour and weapons of Scotland. To this H.M. the King has lent a pistol, a dirk and six swords. There are also guns and pistols from the Tower of London and pieces from many private collections. On this page we give an article by that well-known authority Mr. Ian Finlay, of the Royal Scottish Museum, Edinburgh, describing the development of the most characteristic of the old Scottish weapons. Mr. Finlay treats of the intricate questions of their origin, and also corrects some widely held misconceptions about them. The photographs, we should add, are reproduced by courtesy of the Director of the Royal Scottish Museum.

NO class of armour and arms maintains a steadier price-level in the sale-rooms than Scottish weapons. The supply is very limited—Government proscriptions which followed the battle of Culloden made sure of that—and now the national collections and a few specialist collectors make prompt bids to secure the pick of such survivors as appear on the market. Highland swords have found a place in the halls and studies of thousands of country houses in the last hundred years. Perhaps it is hardly necessary to speak of the "claymore," except to insert a warning against the old mistake of confusing claymore and broadsword. The claymore—or "Great Sword"—is the huge double-hander with drooping quillons wielded by clansmen of the time of Wallace and Bruce; now so rare that the appearance of one at a sale would cause a considerable sensation; the broadsword is the basket-hilted weapon which was used in the seventeenth and eighteenth centuries and eventually became a regulation issue for Highland regiments. The hilts form the chief beauty of the swords. Built up at first of crude strips and then of bars of iron, they became in the early part of the eighteenth century those elaborate guards, intricate, richly engraved and sometimes inlaid with silver, which graced the steel of Prince Charles Edward and Rob Roy. Although Highland tradition speaks of "our good blue Spanish blades," the majority of blades appear to have been made in Germany, at Solingen or Passau, where the famous "Andria Ferara" signatures were no doubt applied. Highland pistols are probably the most prized of old Scottish weapons. With the pistols of the Cominazzi of Brescia, they are the loveliest firearms ever made. The origin of the Scottish pistol is hidden in the mists of controversy, but it would seem that the earliest pieces were hybrids made from Swedish or English iron, in a German all-metal tradition, after a graceful style associated with North Italy, and they were fitted with locks typical of the Moors and the South of Spain! During the seventeenth century the celebrated industry of Doune, in Perthshire, had its beginning with

(Continued below.)



THE TRUE CLAYMORE: A FIFTEENTH-CENTURY EXAMPLE OF THE HUGE TWO-HANDED SWORD WIELDED BY THE HIGHLAND CLANSMEN (LEFT); AND A LOCHABER AXE.

vigour and conviction of the carving deteriorate as the century advances and by 1800 the native beauty is lost. A curious idea seems to have arisen that the proper place for the dirk is the stocking; the dirk was carried beside the sporran, on the belt which supported the kilt. The stocking-knife was the little *sgian dubh*. Another beautiful accoutrement of the clansman was his targe. Genuine targes are exceedingly rare to-day. Some of the finest of the survivors were found doing duty as covers for butter churns or performing functions even more menial in coal cellars. Two or three plies of oak or fir boards formed the base of the targe; the grain in one ply ran counter to the grain in its neighbour. Cowhide was stretched across the outer surface and held down by means of brass studs arranged in various designs, and the stud-work was enhanced by careful tooling to form intricate Celtic patterns. In many cases a large boss occupies the centre of the targe; occasionally this boss contains a socket for a spike. One or two curious and interesting references to the musical qualities of the targe were made in the "Celtic Monthly" in the 1890's: it was declared that the clan bards could distinguish the sound of each individual shield when beaten upon, and that in ancient days he who made the most formidable thunder on his targe was chosen to command in the opening stages of the battle. The more ordinary pole weapons of most countries are not highly esteemed, and Scottish pole weapons are as a rule exceptionally crude. Yet the Lochaber axe and the "Jeddard staff" are prized even beyond a fine Ferara. Their owners put so little value on them that they have become very rare indeed. Both are easy to fake and well worth the faker's trouble. The first is a glaive or voule-like instrument, a long blade fixed to a staff by two collars with or without a recurved hook for entangling the reins of horsemen. According to Drummond's great work, it appeared in 1643, but I think there can be little doubt it was in use in the sixteenth century. It is the sort of weapon that any blacksmith could produce. The "Jeddard staff," or Jedburgh axe, is something of a mystery, but it appears to have been after the style of a crude but very practical halberd. Highland powder-horns are particularly satisfactory curios to collect because so many of them are inscribed with the date of manufacture and also with the owner's initials. They share with pistols and brooches the distinction of being the special repositories of the lingering Celtic genius for decoration which marked the Highland craftsman. But their high quality deteriorated even more rapidly than the quality of the pistols: the finest powder-horns belong to the latter decades of the seventeenth century. They were made from cow-horns, flattened by means of heat. The nozzles are generally of pewter. Sometimes they are inscribed with some such confiding verse as

"I love Thee as my Wyffe,
I keepe Thee as my Lyffe."



OLD SCOTTISH PISTOLS—"AMONG THE LOVELIEST FIREARMS EVER MADE": EXAMPLES OF THIS FAMOUS CRAFT; COWHORN POWDER-HORNS; AND A SPORRAN.

Thomas Caddell, a man of whom little is known beyond the facts that he had little education but knew very well how to make a good pistol. In the eighteenth century the pistol industry attained its peak, and the famous Doune smiths asked and received as much as twenty-four guineas—a very good sum in those days—for a pair of their best pistols. By the end of the century, however, the sure taste of the smiths had degenerated, and with the romantic revival which followed the publication of the Waverley novels, Birmingham and London factories (and Scottish gunmakers, too) were turning out elaborate "Highland" pistols in hundreds, none of which had a trace of the spirited style of the golden age of fifty or sixty years before. These costume pistols are a pitfall for the too-hasty collector. The Highland dirk is still made, but a clansman of the 'Forty-five would have difficulty in recognising the modern article, a gaudy implement mounted with silver and enormous cairngorm stones which has nothing in common with the simple dagger of former times. The old dirk is a beautiful weapon. Its hilt, generally of modest heather-root, is carved with interlaced work, high in quality in eighteenth-century examples. The

(Continued above.)



THE HIGHLANDER'S PANOPLY: A TARGE (BELONGING TO MACDONALD OF KEPPACH, WHO WAS SLAIN AT CULLODEN); DIRKS; AND A PAIR OF BROADSWORDS.



THE PALACE OF ARTS, CONTAINING THE FLOWER OF BRITISH PAINTING AND THE ONLY REPRESENTATIVE COLLECTION EVER MADE OF THE SCOTTISH OLD MASTERS: A PERMANENT BUILDING WHICH WILL BE USED IN THE FUTURE TO HOUSE PART OF THE GLASGOW ART COLLECTION.
By Courtesy of the Architect, Mr. Thomas S. Tait, F.R.I.B.A., of Sir John Burnet, Tait and Lorne, who designed the building, Mr. Launcelot Ross, F.R.I.B.A., supervising the construction.

EMPIRE EXHIBITION SECTION (Scotland, 1938).



REPRESENTING THE BOWS OF A LINER, WITH TEA DECKS AND BALCONIES, A COCKTAIL-BAR, AND WAITERS DRESSED AS STEWARDS: THE "ATLANTIC" RESTAURANT ON BELLAHOUSTON HILL, ONE OF A SCORE OR SO OF RESTAURANTS OF VARIOUS TYPES IN THE EXHIBITION GROUNDS.
By Courtesy of the Architect, Mr. Thomas S. Tait, F.R.I.B.A., of Sir John Burnet, Tait and Lorne, who designed the building in association with Mr. Thomas W. Marwick, A.R.I.B.A.



Dunlop Tyres—first in 1888 are first today. Supremacy in the world of tyres is reflected today in the sphere of sport. Dunlop Golf and Tennis Balls, Rackets, Sportswear and Footwear are famous all over the world. Each Dunlop product is made in a specialised factory to the highest standard of quality.



THE GLASGOW EMPIRE EXHIBITION FROM AN UNUSUAL POINT OF VIEW.
THE MAIN ENTRANCE OF THE IMPRESSIVE BRITISH GOVERNMENT PAVILION.

On this page and on other pages we reproduce a set of photographs, specially taken for "The Illustrated London News," which show some of the sights of the great

Empire Exhibition at Glasgow from unusual points of view. The British Government Pavilion, which is seen here, is the largest of the impressive National Pavilions.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY JOHN EVERARD.



"SERVICE" PERSONIFIED WITH GRANDEUR AND DIGNITY.

THE FINE STATUE BY THOMAS WHELAN IN THE SCOTTISH NORTH PAVILION AT THE GLASGOW EXHIBITION.

The two Scottish Pavilions in the Empire Exhibition at Glasgow may be said to reveal Scotland to herself, to the Empire, and to the World, through historical and contemporary chapters of national life. The North Pavilion epitomises what is

being done for Scotland by public services—health, education, and town-planning taking pride of place; while the South Pavilion conjures up outstanding epochs in Scotland's romantic past, and illustrates the activities of youth and adult social organisations.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY JOHN EVERARD.



PERSONIFYING THE VIGOROUS YOUTH OF CANADA.

ONE OF THE GREAT GILDED FIGURES, BY FRANK DOBSON, FLANKING THE ENTRANCE TO THE CANADIAN PAVILION.

The Canadian is the biggest Pavilion in the Dominions Avenue at the Glasgow Empire Exhibition: it has a frontage of 144 ft. On either side of the main entrance is a ten-foot-high figure epitomising the vigorous youth of the Dominion. Included

in it are exhibits illustrating timber, furs, agricultural products, gold and other minerals, and a tube containing a few milligrams of radium, an exhibit which has never before been incorporated in a display in this country.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY JOHN EVERARD.



THE TOWER OF EMPIRE.

THE 300-FT.-HIGH TRIUMPH OF ENGINEERING SCIENCE WHICH DOMINATES THE WHOLE EMPIRE EXHIBITION AT GLASGOW.

Dominating the Empire Exhibition is the Tower of Empire, the construction of which involved the solution of some very difficult problems. To build a structure of the Eiffel type with sufficient rigidity to enable high-speed lifts to operate in all

conditions of wind and weather, a space of eighty feet each way would be needed; and only one-tenth of that area was available. Hence the brilliant solution of the problem on novel lines worked out by Mr. Thomas Tait, the distinguished architect.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY JOHN EVERARD.



THE GREAT HALL OF MANUFACTURE IN THE EXHIBITION AT GLASGOW: ONE OF TWO PALACES OF INDUSTRY, WHICH BETWEEN THEM COVER NEARLY FIVE ACRES AND HOUSE THE GREATEST DISPLAY OF INDUSTRIAL PRODUCTS OF THE BRITISH EMPIRE THAT HAS EVER BEEN ASSEMBLED.

By Courtesy of the Architect, Mr. Thomas S. Tait, F.R.I.B.A., of Sir John Burnet, Tait and Lorne, who designed the building, Mr. James Taylor Thomson supervising the construction.



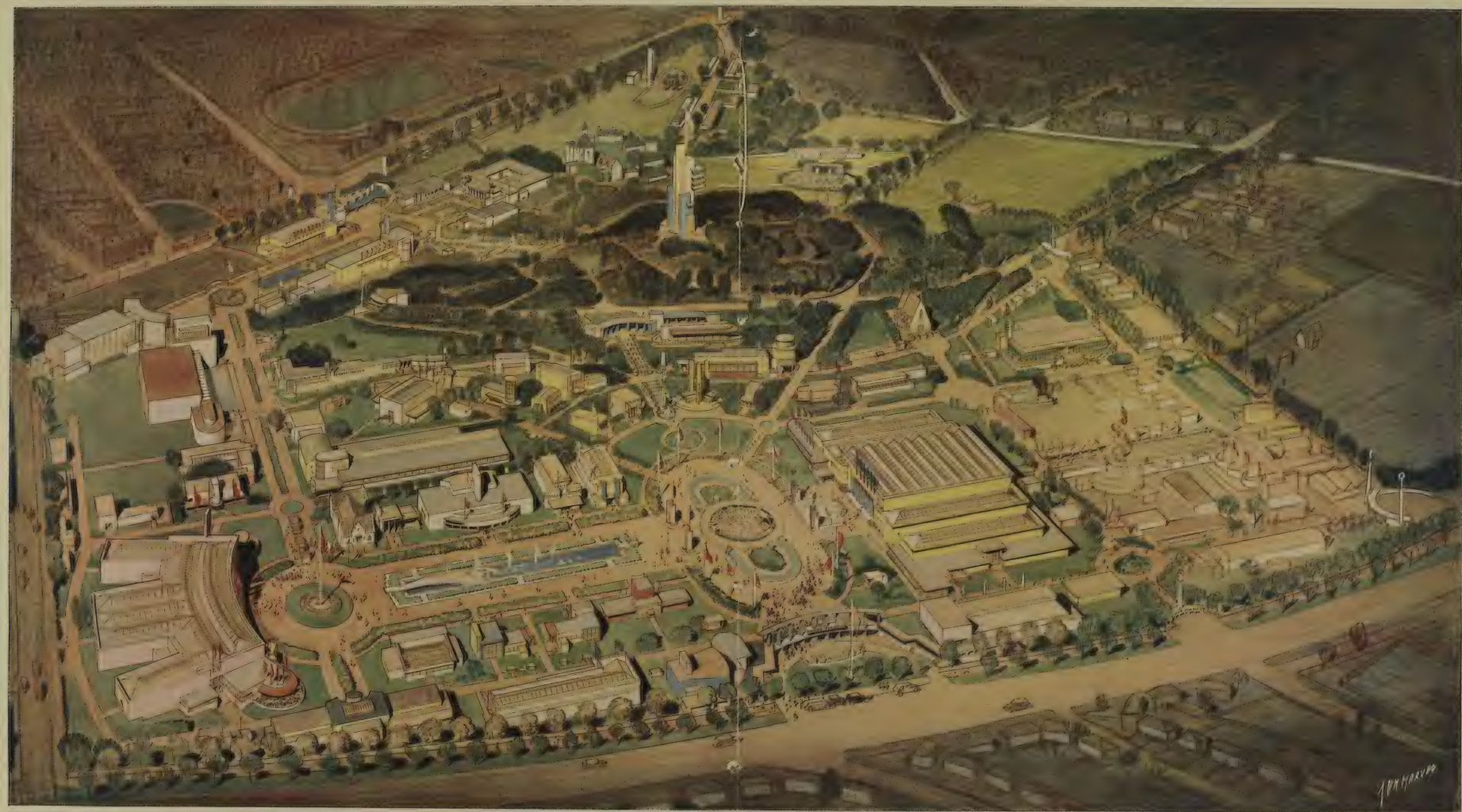
THE LARGEST BUILDING OF ALL IN THE EMPIRE EXHIBITION AT GLASGOW: THE GREAT PALACE OF ENGINEERING, ROUGHLY EQUAL IN AREA TO BUCKINGHAM PALACE A PICTURESQUE VIEW WHICH BRINGS OUT THE ARCHITECT'S EFFECTIVE USE OF COLOUR IN THE DESIGN OF THE STRUCTURE.

By Courtesy of the Architect, Mr. Thomas S. Tait, F.R.I.B.A., of Sir John Burnet, Tait and Lorne, who designed the building, Mr. Launcelot Ross, F.R.I.B.A., supervising the construction.

A "SHOP WINDOW" FOR BRITISH EMPIRE MANUFACTURERS: PALACES OF INDUSTRY AND ENGINEERING AT THE GLASGOW EXHIBITION.

The industrial side of the Empire Exhibition at Glasgow is magnificently housed. An official descriptive booklet states: "Three great palaces show the products of engineering and industry, and over forty pavilions those of individual manufacturers." And again: "With improving trade, manufacturers are looking for new

markets, and in Bellahouston Park have erected a shop window for their goods. The result is the greatest show of Empire engineering and industrial products ever gathered into one exhibition." This section will interest the man in the street, as well as industrialists, for the exhibits are arranged in the most dramatic way.



THE WORLD'S GREATEST ENTERPRISE OF ITS KIND SINCE WEMBLEY:
THE 1938 EMPIRE EXHIBITION AT GLASGOW—A BIRD'S-EYE VIEW
OF THE BUILDINGS AND GROUNDS ON A SITE OF 175 ACRES.

The Empire Exhibition, Scotland, 1938—as it is officially called—is described by the organisers as "the greatest held anywhere in the world since the famous British Empire Exhibition at Wembley in 1924." Within the 175 acres of Bellahouston Park, Glasgow, an oasis of greenery in the heart of Scotland's commercial capital, is presented a microcosm of the Empire, with all its arts, culture, and industrial products. Great care has been taken to preserve the sylvan character of the site; not a single tree has been cut down, and it will afterwards revert to its original uses. The outstanding feature in the lay-out of the Exhibition buildings and grounds is the homogeneity of style and grouping effects achieved by unity of control under the chief architect, Mr. Thomas Tait, for whose approval the work of all his collaborators was submitted. Another prevailing impression is that of gaiety and brightness, attained by the happy use of diversified colours in the design of the buildings. The compactness of the site renders it possible for visitors to walk from the hill to any part of the grounds in about seven minutes, and the fatigue often experienced in going round big exhibitions is further prevented by a liberal provision of seats. The whole scene is

1. Palace of Arts.
2. North and South Cascades.
3. Scottish Pavilions.
4. Concert Hall.
5. British Government Pavilion.
6. Palace of Industry and Palace of Industry North.
7. Travel and Transport.
8. Agriculture.
9. Cinema.
10. Colonial Avenue.
11. Dumfries Avenue.



BELLAHOUSTON PARK TRANSFORMED INTO A GAILY-COLOURED "CITY"
WITHOUT LOSING ITS SYLVAN CHARACTER: MASTERLY GROUPING
OF PAVILIONS DOMINATED BY A LOFTY TOWER ON A WOODED HILL.

12. Garden Club.
13. Women's Pavilion.
14. Highland Village.
15. Royal Suite.
16. Observation Tower.
17. Bandstands (North and South).
18. Church.
19. Palace of Engineering.
20. Amusements Park Restaurant.
21. Entrances.
22. Amusements Park.

dominated by the remarkable Tower, 300 ft. high, erected on the summit of the hill. It is a unique structure of original design, and its observation galleries afford wonderful views over the surrounding country, especially towards the hills, lochs and islands of the west. The total cost of the Exhibition, directly and indirectly, has been estimated at over £10,000,000. It contains over 70 palaces and pavilions, and scores of smaller buildings. The gas, electricity, water and drainage services installed in the park would supply a permanent city of half a million inhabitants. Ten sub-stations distribute electricity for the million-candle-power illuminations through 13 miles of underground cables and 240 miles of wiring. Five miles of new roads have been constructed. There are 20 restaurants, besides many snack- and milk-bars, a fire station, a post-office, an internal service of touring cars, and car parks for 10,000 vehicles. In the Ibrox Stadium (left background), which adjoins the park, and holds 120,000 people, will be staged sports events, tattoos, and other displays.

Reproduced by Courtesy of the Architect, Mr. Thomas S. Tait, F.R.I.B.A., of Sir John Burnet, Tait and Lorne.

IN PARAGUAY ONE DRINKS MATÉ ...★



...WHEN ONE CAN'T GET
Schweppees

★ In Paraguay it was once considered a friendly gesture to exchange a maté cup, made by passing hot water over a bed of herb leaves and sipping it through a metal tube with a strainer at its lower end. Nowadays they get 'maté' over a glass of Schweppees.

WHEREVER YOU ARE ... THE BEST CLASS BAR SERVES Schweppees



IT has been often said of both the Scot and the Sassenach that they have not a highly developed sense of colour. Our buildings, our pictures (even our minds, according to many of our critics), are of the indeterminate grey which has more subtlety than depth. Such accusations overstate the case, no



AMONG THE EXCELLENTLY CHOSEN WORKS IN THE SECTION DEVOTED TO MODERN BRITISH PAINTINGS AND SCULPTURE IN THE PALACE OF ARTS AT THE EMPIRE EXHIBITION, GLASGOW: "LADY IN BLACK"; BY P. WILSON STEER, O.M.

(Lent by the Manchester Art Gallery.)

doubt, but they are true to this extent—English painting as a whole has not the warmth of French or Italian painting. Climate and temperament have something to do with it—they make us a little diffident and reserved. I came across an amusing instance of this timidity recently. Between Shanklin and Ventnor is Luccombe Common, and there in Easter week was a great wedge of gorse in flower against a background of sparkling blue sea—a superlative and stimulating example of Nature imitating Van Gogh. That evening I spoke of this marvellous sight to an enthusiastic amateur painter, urging him to try his hand at it; but all he said was: "I don't think Constable would have approved of the combination of gold and deep blue." The next week-end I went to Glasgow, anticipating, I am bound to confess, something a trifle sedate, not to say grim. Never were expectations so delightfully deceived. The Exhibition buildings are gay to a degree which these islands have not yet known—blues and yellows and orange and cream—and then the G.P.O. came along and painted its pavilion pillar-box red, which shocks some people, but by no means everyone.

There you are, then, in a cheerful mood as you enter the Palace of Arts—and there's yet more colour in the first room you enter. You're a little puzzled at first, because this part of

A PAGE FOR COLLECTORS. PAINTINGS & SCULPTURE AT THE GLASGOW EXHIBITION.

By FRANK DAVIS.

the show is devoted to Scottish artists of the past; and then you begin to realise the peculiar quality of some of the pictures—anyway, enough of them to provide the key to the whole. It is Allan Ramsay who is largely responsible, and his colour sense is neither Scottish nor English, but pure Italian and French. Ramsay (1713-1784) learnt his job in Italy, and never quite lost the secret of that early training—not even success as a fashionable portrait-painter over the Border and in London could do that for him. Certainly he was a better colourist than the young Reynolds before he settled down to running a painting factory, with the aid of numerous assistants. I think he will be a discovery to most visitors—anyway, for sheer quality of paint. Young Lord Elcho, for example, in a red velvet suit (illustrated on page 809); Mr. Lamb of Rye—yellow waistcoat and light-blue coat; and, best of all, Mrs. Young of Edinburgh, whom her dress-maker provided with pink chiffon, and Nature with a beautiful and highly intelligent face. The Glasgow School of the 'nineties has a room to itself: this, too, looks to the Continent for its inspiration, but, it must be confessed, to an odd source, Bastien le Page, of all people, just when astonishingly exciting things had been happening in Paris—to wit, experiments by Manet, Monet, Cézanne, Renoir and such-like. Not till our own time, it seems to me, does Glasgow painting return from the blind alleys of false sentiment to the classical

accent is provided by a display of modern pictures—Wilson Steer, Sickert, John, and numerous others of equal and less celebrity. Seen in company with these great ones, and side by side with his own Scottish contemporaries, the late William McTaggart (there was a show of his work at the Tate last year) stands out as a genuine original, owing allegiance to nothing but his own vision. I was doubtful when I saw so many of his seascapes all together in London: here there are three or four, and he's an angel of light beyond a peradventure—and would appear an archangel had it not been the fashion in his time to surround his sparkling canvases with massive, bright gold frames of exactly the tone calculated to drain

them of vitality. Many of the modern works are old friends (Mr. John's portrait of W. B. Yeats, for example), and none the worse for that: not nearly so familiar will be two characteristic pictures by James Pryde, and some wonderful drawings by that strange enigma, Joseph Crawhall (died 1913), who is justly claimed as belonging to the Glasgow School, though I don't think Glasgow saw him after his student days. Seeing these Crawhalls reminded me that very few men are now left who actually knew the man, and that the only person to write of him was the late Cunninghame Graham, whose bronze bust by Epstein stands not far away. The other Epstein is the equally distinguished "Einstein" (I suppose no one is going to argue at this time of day that Epstein is not a magnificent modeller, whatever our opinion of his experiments as a carver); there is a delicate little torso by Frank Dobson, and one of Maurice Lambert's most successful wood-carvings—the school of fish—stands in the centre of another gallery. Other sculpture is displayed in the garden of the Palace of Arts and scattered about the grounds. The sea-nymph, with her



EXHIBITED IN THE PALACE OF ARTS AT THE GLASGOW EXHIBITION: "WILLIAM BUTLER YEATS"; BY AUGUSTUS JOHN.

(Lent by the Glasgow Art Gallery.)

tradition of Ramsay's youth—proof: the paintings of S. J. Peploe and Leslie Hunter, both men only recently lost to the world of art.

To go back to the eighteenth and early nineteenth centuries: Ramsay shares the big entrance-hall with Raeburn, Geddes, Watson Gordon, and Wilkie (the latter represented by two famous pictures lent by H.M. the King, "Blind Man's Buff" and "The Penny Wedding"). Quite frankly, there is not much to choose between Geddes and Raeburn in essentials, though the latter is far more a man of the world; he can move with greater assurance among well-dressed people. A great many of us in London realised the quality of Andrew Geddes at the Exhibition of British Art at Burlington House in 1931, and since then,

I am informed, his own people woke up to the fact that he was an important person. The four pictures from his hand included in the present Exhibition confirm the impression provided by those chosen for the 1931 show, and one of them—the portrait of William Anderson—comes very near to being a great masterpiece; anyway, it succeeds in making "The MacNab," which hangs next to it, look almost trifling.

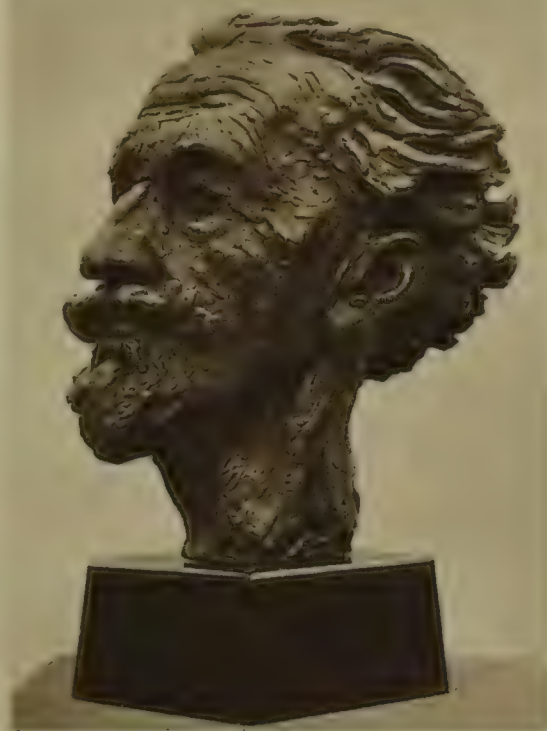
The main interest of a great exhibition held in Scotland is naturally Scottish art: a purely British



EXHIBITED IN THE PALACE OF ARTS, GLASGOW: "LAWRENCE OF ARABIA"; BY E. H. KENNINGTON.

(Copyright E. H. Kennington.)

sea-horses, by Pilkington Jackson (pleasantly reminiscent of Swedish fashions in outdoor sculpture), seemed to me ideally planned for a light-hearted exhibition. Finally, a word of praise for numerous mural paintings by various young people, presumably commissioned by Mr. Thomas Tait, who is responsible for the design of the buildings as a whole.



EXHIBITED IN THE PALACE OF ARTS AT GLASGOW: "R. B. CUNNINGHAME GRAHAM"—A BRONZE BY JACOB EPSTEIN.

(Lent by the Manchester Art Gallery.)

ART AT THE GLASGOW EXHIBITION: SCOTTISH PAINTERS PAST AND PRESENT.



"DAWN AT SEA: HOMEWARDS."—BY WILLIAM McTAGGART, R.S.A. (1835-1910).
(Lent by the Glasgow Art Gallery.)



"ENIGMA."—BY SIR WILLIAM Q. ORCHARDSON, R.A. (1832-1910).
(Lent by the Kirkcaldy Art Gallery.)



"RODERICK GRAY, PROVOST OF PETERHEAD."—BY SIR JOHN WATSON GORDON, R.A., P.R.S.A. (1738-1864).
(Lent by the Edinburgh Merchant Company.)



"SIR DAVID WILKIE."—BY ANDREW GEDDES, A.R.A. (1783-1844).
(Lent by Kenneth Sanderson, Esq.)



"SELF-PORTRAIT."—BY ANDREW GEDDES, A.R.A.
(Lent by the National Gallery of Scotland.)



"CHÂTEAU GAILLARD."—BY SIR D. Y. CAMERON, R.A., R.S.A.
(Lent by Lindsay G. Macarthur, Esq.)



"DROWSY CRONIES."—BY ROBERT ALEXANDER, R.S.A. (1840-1923).
(Lent by the Dundee Art Gallery.)

Probably the two most interesting Scottish painters represented in the exhibition of pictures in the Palace of Arts at the Glasgow Exhibition are McTaggart and Geddes. McTaggart, who was born in 1835, and lived till 1910, was a highly original artist who cannot in justice be fitted into any niche or "school." From 1866 onwards he exhibited at the Royal Academy in London; mostly seascapes and "genre" paintings. Andrew Geddes was born in Edinburgh in 1783. He

entered the Royal Academy Schools when he was twenty-four—in 1807—about the time that Haydon, Jackson, and Wilkie (whose portrait by Geddes is shown on this page) were students there. Geddes' work is often fully as good as Raeburn's. Geddes travelled in Holland in 1839, and it is interesting to note, in view of the Rembrandtesque feeling about some of his portraits, that he was a skilful etcher in the Rembrandt manner. (COPYRIGHTS RESERVED BY THE OWNERS.)

**ART AT THE GLASGOW EXHIBITION:
OUTSTANDING PORTRAITS
BY ALLAN RAMSAY, RAEBURN, GEDDES.**



"LADY MARY COKE."—BY ALLAN RAMSAY
(1713-1784).
(Lent by the Earl of Home.)



"DAVID, LORD ELCHO."—BY ALLAN RAMSAY.
(Lent by the Trustees of the late R. G. E. Wemyss.)



"MRS. YOUNG."—BY ALLAN RAMSAY.
(Lent by Lord Craigmyle.)



"ANN, SECOND WIFE OF NORMAN, TWENTY-SECOND
CHIEF OF MACLEOD."—BY ALLAN RAMSAY.
(Lent by Flora, Mrs. Macleod of Macleod.)



"NORMAN, TWENTY-SECOND CHIEF OF
MACLEOD, 1706-1772."—BY ALLAN RAMSAY.
(Lent by Flora, Mrs. Macleod of Macleod.)



"MRS. STEWART OF PHYSGILL."—BY SIR HENRY
RAEBURN, R.A. (1756-1823).
(Lent by Sir George A. Cooper, Bt.)



"WILLIAM ANDERSON."—BY ANDREW GEDDES,
A.R.A. (1783-1844).
(Lent by Randall G. Davidson, Esq.)



"CAPT. DAVID BURRELL."—BY SIR HENRY RAEBURN,
R.A.
(Lent by Marshall Field, Esq.)

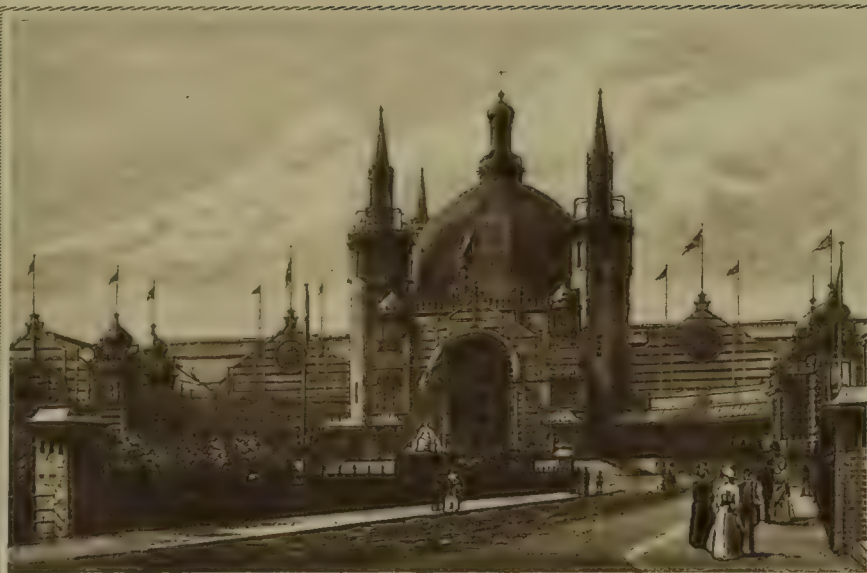


"JOHN ROBISON, LL.D."—BY SIR HENRY RAEBURN,
R.A.
(Lent by the University of Edinburgh.)

**GLASGOW'S FIRST EXHIBITION: "BAGDAD BY KELVINSIDE"
FIFTY YEARS AGO—AN ORIENTAL ATMOSPHERE.**



THE FIRST GLASGOW EXHIBITION, OF 1888, HELD IN KELVINGROVE PARK:
THE GRAY STREET ENTRANCE, WITH ITS MOSQUE-LIKE ASPECT.
(From "The Illustrated London News" of August 25, 1888.)



THE MAIN ENTRANCE TO THE FIRST GLASGOW EXHIBITION, THROUGH WHICH QUEEN VICTORIA PASSED ON AUGUST 22, 1888: A VIEW FROM THE GROUNDS.
(From "The Illustrated London News" of August 25, 1888.)



WHEN VENETIAN GONDOLAS PLIED ON THE KELVIN FOR THE BENEFIT OF VISITORS:
A VIEW IN KELVINGROVE PARK DURING THE FIRST GLASGOW EXHIBITION.
(From "The Illustrated London News" of August 25, 1888.)

IN AN ORIENTAL STYLE, SLIGHTLY REMINISCENT OF THE PAVILION
AT BRIGHTON: THE GLASGOW INTERNATIONAL EXHIBITION OF 1888—
A GENERAL VIEW.—[From "The Illustrated London News" of May 12, 1888.]



THE FIRST SECTION OF THE 1888 GLASGOW EXHIBITION VISITED BY
QUEEN VICTORIA AFTER THE STATE CEREMONY OF WELCOME: THE
PICTURE GALLERY.—[From "The Illustrated London News" of August 25, 1888.]

Glasgow's present Exhibition has had three predecessors, all held in Kelvingrove Park. The first was just fifty years ago, in 1888 (the year after Queen Victoria's golden jubilee), and the others in 1901 and 1911. In our issue of May 12, 1888, we recorded the opening of the first, on May 8, by the Prince and Princess of Wales (King Edward and Queen Alexandra), and gave an article headed "Bagdad by Kelvinside," describing the oriental character of the buildings, with "the

burnished domes and minarets of a gorgeous Moorish palace"; mentioning also the Venetian gondolas (with authentic Venetian gondoliers) plying on the Kelvin. Further illustrations of the Exhibition appeared in our number for August 25, 1888, with an article stating that it was the largest held in the United Kingdom since the London Exhibition of 1862 and occupied 66 acres, and that the architecture was "in the Saracenic or Moorish style, with . . . appropriate decoration."

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THE WORLD OF SCIENCE.

SOME REMARKABLE CRUSTACEANS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WE are often reminded that "appearances are deceptive," and nowhere do we find this more convincingly illustrated than in the study of natural history, where even the "very elect" have been deceived. The owls, for example, were, until comparatively recently, regarded as very nearly related to the hawk and eagle tribe, though, as a matter of fact, they are not even remotely related. The cockroach, even to-day, is commonly supposed to be a beetle, but it belongs to a quite different order. And one could multiply instances of this sort by the dozen.

I have now in mind a particularly interesting case of this kind of deceptive resemblance, furnished by the "common spiny lobster," or rock-lobster or sea crawfish (*Palinurus vulgaris*) (Fig. 1), which is to be found on the southern and western coasts of the British Isles, where, among the rocks in deep water, it is very abundant. In the Mediterranean it is a common species and highly esteemed for its delicate flavour, especially in France, where it is known as the *Langouste*. This being so, it is strange that we should so rarely see it in our fishmongers' shops. Perchance this may be because there is no demand for it. Tastes differ: the common lobster is more to our liking.

It is conspicuously larger than our common lobster, which, as will be seen in the adjoining photograph, it closely resembles, though it is more vividly coloured. On examining a specimen for the first time, however, some surprise will be felt at the absence of the "big claws," which may be said to be the chief distinguishing feature of the common lobster. Herein, too, it will be noticed that all but the last pair of walking legs are also provided with pincers, though these are small. In the rock-lobster only the last pair of legs, in the female, bear incipient—or perhaps it would be more correct to say

function of these strangely transformed antennæ may be, that function has persisted unchanged over an immense period of time, since fossil species are known from cretaceous deposits. But while *Scyllarus* was "in the making," it seems to have given rise to a

photographs, the differences between the two leap to the eyes. The moulding agencies which have brought these two types into being are yet to be discovered. It seems hardly possible that the rock-lobster, *Scyllarus*, and *Ibacus* can all be members of one group or family. But such, without question, is the case!

It would seem that the ancestry of the tribe dates back to the Jurassic age, millions of years ago. This ancestor appears to have been *Cancrinus*, which also displays similar antennæ. The oldest of all is the lobster-like *Eryonpropinquus*, from the Jurassic rocks of Solenhofen. But this had slender, lobster-like pincers, though the body was even then conspicuously flattened. Naturally enough, it was long regarded by the experts as an extinct species. In those far-off days they were dwellers in shallow waters. But when the exploration of the deep sea began, living members of this family *Eryonidae* were found. These have, however, as a consequence of this changed habitat, all become blind—a common fate in deep-sea animals. It is worth noting that this early ancestor was, so to speak, a contemporary of *Archaeopteryx*, the earliest-known bird, and which differs profoundly from even the most primitive of birds—the ostrich tribe—of to-day. And what is true of the flat lobster (*Scyllarus*) is true also of the spiny lobster (*Palinurus*), in regard to its antiquity, for its fossil remains carry us back to the Upper Cretaceous age. From this, however, it seems clear that the birds have shown a greater malleability or responsiveness to adjustment to changed modes of life than the crustaceans. But the records of fossil crustacea begin in periods of the earth's history millions of years before the Solenhofen slates were laid down, and in the



1. COMMON IN THE MEDITERRANEAN AND ALSO FOUND ON THE SOUTHERN AND WESTERN COASTS OF THE BRITISH ISLES: THE ROCK, OR SPINY, LOBSTER (*PALINURUS VULGARIS*).

This differs from the common lobster in its greater size, the absence of the big front claws armed with nippers, and the enormous length of the antennæ. The head-shield is also armed with spines, and the coloration is more vivid.

(Reproduced by Courtesy of the British Museum.)

side-branch which, in the far-off seas of the Southern hemisphere, developed in a curiously exaggerated form all the peculiarities which now arrest our attention in its northern ancestor. These are seen in varying degrees of intensity in several species of the genus *Ibacus*, attaining to their complete fulfilment, so to speak, in *Ibacus incisus* (Fig. 4), wherein the head-shield has become enormously widened and bounded by saw-like margins, while the antennæ have undergone a like change. The several rings which make up the abdomen have in like manner broadened outwards. On a comparison of the adjoining

course of their evolution some very remarkable types came into being which left no modern descendants. Some of these were so strange that I propose to make them the theme of a special essay at no distant date.

The higher types of the crustacea show a most surprising diversity of forms in their early, or larval, stages of development. We

commonly find, indeed, that both among invertebrates and vertebrates, the young differ more or less markedly from the adults. But there are some groups, as in the crustacea, the molluscs, and the echinoderms—star-fishes and sea-urchins—wherein these differences between adult and young are profound. The outstanding features, at least, of these several types demand an essay to themselves.

Some notion of the nature of these differences can well be gathered from the adjoining picture of one of the larval stages of the spiny lobster (*Palinurus*) (Fig. 2). This is known as the "Phyllosoma-larva." Herein this strange-looking body is quite transparent, and shows no more than a small rudiment of the long, jointed body which projects in a series of rings immediately behind the great head-shield of the adult. The legs are long, slender and bi-ramose, the second branch terminating in feather-like oars, save on the last pair, where they are mere bristles. The antennæ are very small, and the eyes are relatively of great size. Before the true nature of these Phyllosoma larvæ was known, they were supposed to be adult species. It is an adjustment to its mode of life, for at this stage it lives in the open sea, where it is sustained like a "hydroplane" by the comparatively slight efforts of these strange swimming legs.



2. FORMERLY SUPPOSED TO BE ADULT SPECIES AND CALLED "GLASS-CRABS" FROM THE FRAGILE TEXTURE OF THE BODY: THE PHYLLOSOMA-LARVA OF THE ROCK-LOBSTER. The rock-lobster passes its adult stage in deep water, crawling about among the rocks; while the larval stage is passed at the surface of the open sea, the widespread legs preventing it from sinking. The body is transparent and of extreme thinness.

"vestigial"—pincers: What function they fulfil I have not been able to discover. There are yet other interesting points of difference between this and the common lobster, and perhaps the most conspicuous of these is the enormous length of the antennæ, for they are longer than the body. The great head-shield, again, is covered with spines, while the body behind this is of a bright orange-yellow or red, marked with brown and white. I can find out little or nothing about its manner of feeding, but it evidently differs materially from that of the common lobster: according to one authority, it feeds on "shell-fish." The absence of the huge, pincer-bearing claws and the pincers of the legs seem to confirm this. Specimens of this creature, which attains to a length of 18 in.—not including the antennæ—are to be seen in the Aquarium at the Zoo, where it can easily be compared with the common lobster.

The nearest relation of the spiny lobster is the broad or flat lobster (*Scyllarus arctus*) (Fig. 3), also a Mediterranean species, but only occasionally taken on our shores. It is about as unlike its distinguished-looking relative as could well be. To begin with, the long, whip-like antennæ are there replaced by short and broad plates, terminating in sharp spines. They have been not inaptly described as shovels, and as used for defence—a somewhat unsatisfactory statement, lacking corroboration. But whatever the



4. A NEAR RELATION OF THE FLAT LOBSTER, BUT DIFFERING IN THE ENORMOUS WIDTH OF THE HEAD-SHIELD AND THE SHORTER, BUT MUCH WIDER, SHOVEL-LIKE PLATES: *IBACUS*, IN WHICH THE HINDER PORTION OF THE BODY, OR ABDOMEN, IS MUCH BROADER THAN IN THE GENUS *SCYLLARUS*. (Photograph by E. J. Manly.)



3. HAVING A LARVAL STAGE SIMILAR TO THAT OF THE ROCK-LOBSTER: THE FLAT LOBSTER (*SCYLLARUS ARCTUS*), WHOSE ANTENNÆ, INSTEAD OF BEING LONG AND THREAD-LIKE, TAKE THE FORM OF BROAD SHOVELS.

Photograph by E. J. Manly.

IZAAK WALTON VISITS INDIA.

"THE COMPLEAT INDIAN ANGLER": By JOHN MASTERS.*

An Appreciation by SIR JOHN SQUIRE.

AT the end of his book, illustrated with sketches and photographs of scenery, people and fish, Mr. Masters says: "In the foregoing pages I have endeavoured to give some account of the more common fishes of India. A number of people will doubtless expect to be told of various localities where good fishing may be had, but they will be disappointed. The keen fisherman will fish wherever he finds water, and if he knows the habits of the various species, will know what to fish for from the look of the water. And I trust that such a one will derive some benefit from this book. The headings of the sketches give the names of the various fishes which have been handed down to us. They are undoubtedly the native name for the fish in some particular district. Let not the student be discouraged by finding that the name is unknown in his district. He has only to show the sketch to a native fisherman, and he will be given the vernacular name."

All that sounds very sober, ordinary and straightforward; the sort of thing one has seen in the prefaces to scores of books about fishing. But it is the only commonplace paragraph in the volume; for Mr. Masters has produced at once an extremely informative and instructive manual, which should be of great help to all novices in Indian fishing, and an affectionate parody of the original "Compleat Angler." We are used to parodies of Walton's contemporary Pepys, but Walton lends himself equally well.

weapon. "John, John, on my word! I have hold of a fish. Look, he's pulled the rod right down to the water. Oh! oh! the handle of this whirling reel has hit my fingers. I can do nothing with this fish."

"Wait till he's finished his rush, Izaak, then reel him in."

"He's coming in now, John; trust me, I shall soon have him. Oh, the adulterous Sargus! he hath shared my line."

"Well, of course, Izaak, if you will hang on to the reel when he's turning for another rush, something is bound to go. The breaking

and so they have to wait till they are swollen with heavy rain, and then seize their opportunity. Hence they have to be ready to spawn at a moment's notice. I don't know at what age they start spawning, but as I have found eggs in a mahseer of half a pound, I fancy it must be pretty early in life. After being hatched out, the young mahseer remain up in the hill streams, until these can no longer support them, when they gradually work their way downstream, until eventually they are large enough to hold their own in the big rivers. I have been told that mahseer hibernate in the cold weather, but as I have caught them in every month of the year, I cannot believe this theory. They certainly get a bit torpid and off their feed when there is an icy wind blowing, or when it is cloudy and nasty generally, but then the sun comes out again, and away they go with your spoon."

That sounds well enough, but we are brought sharply up once more against change when Mr. Walton interrupts with: "But, master, pray tell me what these mahseers feed on, as it is in my mind that they will not get much sustenance from these spoons with which you feed them."

I suppose that it took a scientific age to discover that fish, like men, can be deceived by appearances. But mahseer, when not deluded into trying to eat spoons, appear to be pretty omnivorous feeders—I just stopped myself saying that all is fish that comes to their net, which would have been rather a mixed image and a demonstration of the dangers of stock metaphor.

In Assam, according to this book (I cannot pretend to first-hand knowledge of the rarer fish of Assam), there lives a fish called by the natives a guriya, of which they have no specimen in the Calcutta Museum, and which as yet has no scientific name. He is greenish-grey all over, runs to ten pounds, and is alleged by the natives to be uncatchable by rod and line. Here is a chance for one of these young men who are always roaming round the world in search of something new.

Let them find one of these creatures for the Calcutta Museum, and they may have the privilege of knowing it named for all time as Jonesii or Smithii.

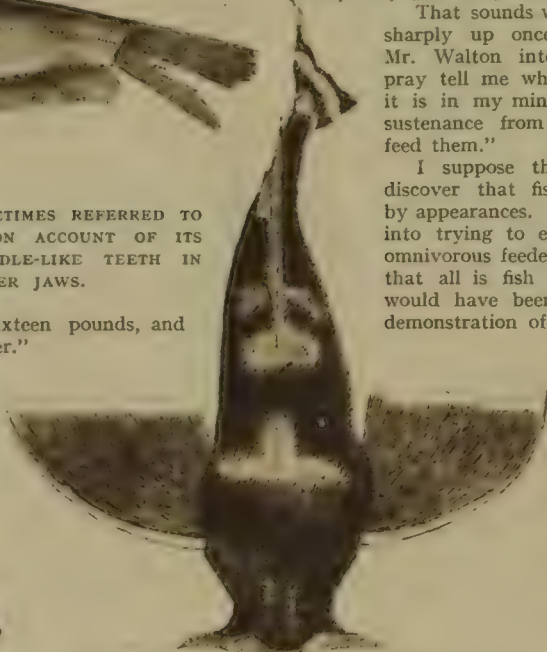
As for that strange seetul, the blotting-paper fish, he is interesting in appearance,



THE WALLAGO ATTU: A FISH SOMETIMES REFERRED TO AS "THE FRESHWATER SHARK," ON ACCOUNT OF ITS BACKWARD-SLOPING ROWS OF NEEDLE-LIKE TEETH IN BOTH UPPER AND LOWER JAWS.

strain of that line is only sixteen pounds, and that was a fair-sized mahseer."

It is quite right that the mahseer should be the first fish which Izaak meets. All sorts of fish are mentioned in the book; some (to European eyes) normal in shape,



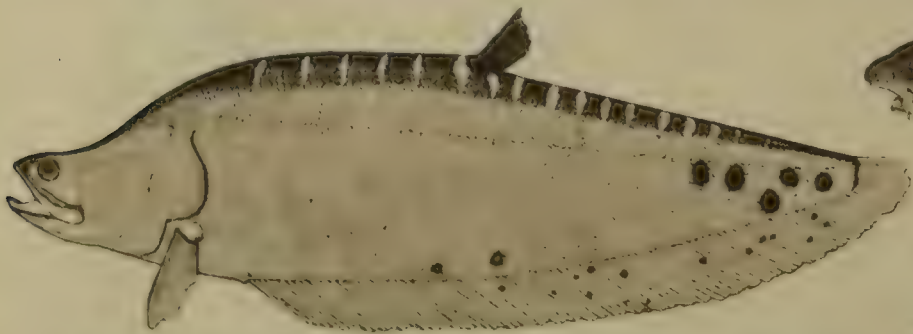
PSEUDECHENEIS SULCATUS: A SMALL FISH RESEMBLING THE GOONCH AND HAVING SUCKERS ON THE UNDERSIDE OF THE BODY.

some most odd. There are the boka, the guriya, the kalabanse, the nepura, the wallago attu, and the garpike, the murrel and the goonch. There is a fish with scales all over its head, and there is a strange thing called the seetul, with a very concave brow, a small head, and a broad, flat, spotted body which



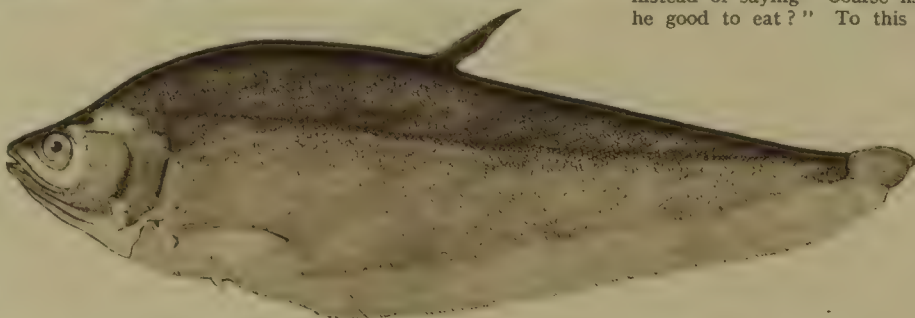
THE MURREL (OPHIOCEPHALUS MARULIUS): ONE OF THE BEST EATING FISHES IN INDIA AND ABLE TO REMAIN DORMANT IN THE MUD BED OF THE RIVER DURING THE DRY SEASON.

Walton is brought to India, and rapidly from place to place in India, with the assistance of a Time-and-Space-obliterating machine called the James Jeans Coach. He travels in company with two Englishmen, John and Perce, he talking in his accustomed manner, and they, in piquant contrast, talking slang, making jokes that shock him, and



THE SEETUL: ONE OF THE FEW FISH WITH SCALES ON ITS HEAD AND, IN THIS RESPECT, RESEMBLING THE MURREL.

quoting Kipling and "Christmas Day in the Workhouse." Izaak starts with rather more of a handicap than would most of us, were we suddenly set down by an Indian river and asked to catch a mahseer, for (though it is difficult to realise it) he and his "son" Cotton had never seen a reel, or a rod that could be taken to pieces and packed. But he soon gets acclimatised to these ingenious devices, and the passion which inspired him on the banks of Dove and Lea still fires him on those of the Ganges and Brahmapootra. The moderns are as surprised by his equipment as he by theirs. When he appears out of the Great Beyond, they welcome him, but remark, "You can leave that great barge-pole you are carrying outside," and he replies: "Marry, sir, that is not a barge-pole, that is mine angle, from which I have not been parted for nigh on 300 years, for you are to know, gentlemen, that I follow the most honest, ingenious, quiet and harmless art of angling, and many a great and goodly fish have I angled out of the quiet waters of Lethe. And so, sir, of your courtesy, I beg you, part me not from mine angle." He soon forgets his "barge-pole" and attempts the new-fangled



THE KANDULI (NOTOPTERUS NOTOPTERUS): A SMALL RELATION OF THE SEETUL, BUT WITH DIFFERENT COLOURING—SILVER SHOT WITH BRONZE AND A GREENY-BRONZE BACK.

Reproductions from "The Compleat Indian Angler," by Courtesy of the Author and Publishers.

looks as if it had been cut out of used blotting-paper. But the mahseer, which fights and grows to over a hundred pounds, rightly recurs, like a theme-song. We are told of him: "The mahseer spawn two or three times in a season. They are migratory to this extent, that, for the purpose of spawning, they leave the big rivers and run up the small streams as high as they can. Normally, the streams are too shallow for them,

runs to thirty pounds, and is a fine fighter. Izaak, after receiving this information—he being a man who liked to stuff and bake his pike after he had caught him—instead of saying "Coarse fish are inedible," asks: "Is he good to eat?" To this sensible question the reply is: "Well, personally, I have never been able to eat this fish, on account of the innumerable small bones, but I was probably given the wrong end of it."

It reminds me of the story of the man who had had a bad fall out hunting. "Old boy," he said, "I felt that I had broken every bone in my body." "Well, old boy," replied his unsympathetic friend, "you ought to thank God you are not a herring."

This isn't everybody's book, but I should think it would appeal to any Indian sportsman and to anybody who loves Izaak Walton as Mr. Masters obviously does. The book contains pen and ink sketches of thirty-two species of Indian fish, all fully described in the text, a colour-plate of a mahseer, and sixteen plates in monochrome.

*"The Compleat Indian Angler." By John Masters. With Pen-and-Ink Sketches by the Author. (Country Life; ros. 6d.)

NOTE: As so much of this issue is devoted to the Empire Exhibition at Glasgow, it has been necessary to place certain of our regular features—"THE CHARM OF MUSIC," "THE WORLD OF THE THEATRE," and "BOOKS OF THE DAY"—at the back of the paper.

THE PARIS-LONDON AXIS REAFFIRMED: BRITAIN'S HONOURED GUESTS.



M. DALADIER (RIGHT), THE FRENCH PREMIER, AND M. BONNET, FOREIGN MINISTER, IN THE GRAND SALON OF THE FRENCH EMBASSY IN LONDON, FROM WHICH THEY BROADCAST MESSAGES TO FRANCE: AN INCIDENT AFTER THE CONCLUSION OF THEIR TALKS WITH MR. CHAMBERLAIN AND LORD HALIFAX. (Photograph by Zajac.)



"NEVER BEFORE WAS THE ENTENTE CLOSER": M. DALADIER AND M. BONNET, FOLLOWED BY M. CORBIN, THE FRENCH AMBASSADOR TO GREAT BRITAIN, LEAVING THE FRENCH EMBASSY FOR A CONFERENCE WITH THE PRIME MINISTER IN DOWNING STREET, DURING THEIR VISIT TO LONDON. (Photograph by Central Press.)

M. Edouard Daladier, the French Premier, and M. Bonnet, Foreign Minister, concluded on April 29 their talks with Mr. Chamberlain and other British Ministers on the European situation. The proceedings throughout were extremely cordial, and the French statesmen made an excellent impression. A subsequent Foreign Office communiqué spoke of "very frank and full discussions," and stated that the two Governments agreed on "a policy of consultation and collaboration." Before leaving Croydon by air, M. Daladier said: "Never

before was the Entente closer. . . . I am convinced that these conversations will have the best results for the maintenance of world peace, in the way it must be maintained, namely, respect of liberty and of the rights of all peoples." On April 28 the two French Ministers, with M. Corbin, dined with the King and Queen at Windsor, and stayed the night. Their Majesties personally conducted them over the Castle, and showed them a number of art treasures and historical documents, including a letter from Napoleon.

A WINDOW ON THE WORLD: HOME AND OVERSEAS NEWS BY PHOTOGRAPHY.



HERR HITLER'S STATE VISIT TO ITALY: THE NEW OSTIENSE RAILWAY STATION IN ROME, BUILT ESPECIALLY FOR THE FÜHRER'S ARRIVAL. (Planet News.)

For some time before Herr Hitler's state visit to Italy, fixed to begin on May 3, preparations were made for his arrival, and a new railway station was built especially for his use. The programme arranged for him included an inspection of 50,000 young Fascists, a naval review at Naples on May 5, a military review in the Via del Impero and an air display at Furbara, where a model village was to be destroyed by bombing. According to schedule, the Führer will attend a performance of "Lohengrin" in the Forum Mussolini on May 8, and on May 9, when his visit will be concluded, he will be at the open-air theatre in the Boboli Gardens when an excerpt from "As You Like It" will be given.



ROME FLOODLIT FOR HERR HITLER'S VISIT: A VIEW OF THE VIA DEL IMPERO; WITH THE COLISEUM, ILLUMINATED FROM WITHIN, IN THE BACKGROUND. (Keystone.)



THE AUSTRALIAN CRICKET TEAM PLAY THE FIRST MATCH OF THEIR TOUR ON THE PICTURESQUE GROUND AT WORCESTER: A SNAPSHOT OF THE GAME, WITH DON BRADMAN (WHO PLAYED A SUPERB INNINGS OF 258) AND C. L. BADCOCK BATTING; SHOWING WORCESTER CATHEDRAL IN THE BACKGROUND. (Sport and General.)

The Australian cricket team began their tour at Worcester on April 30. Worcestershire won the toss, but put the Australian side in to bat on a perfect wicket. Naturally, interest centred on Don Bradman, who satisfactorily proved that, despite rumours to the contrary, his skill as a great batsman

has in no way declined. In his first hour he was content to score only 28 and then, having got the measure of the bowling, piled up a score of 258 before being caught by Martin off Howorth. Bradman's record for the Worcester ground is interesting: in three successive games there he has made a double century, and his average is 233.33. On the first day's play the Australians scored 474 for six wickets, and C. L. Badcock, who is shown in our photograph, scored 67.



A NEW BRITISH AIRCRAFT-CARRIER WHICH IS ABOUT TO UNDERGO HER OFFICIAL TRIALS: "THE ARK ROYAL" ENTERING DRY DOCK TO HAVE HER PROPELLERS FITTED.

The "Ark Royal," which was launched just over a year ago, has been in the fitting-out basin at Cammell Laird's and, on April 30, was towed down the Mersey to the Gladstone Dock, where her propellers will be fitted and the underwater portion of her hull will be repainted. It is expected that she will undergo her trials in the Mersey estuary on May 14 and will then receive her final equipment before being handed over to the Admiralty in July. (Wide World.)



NOT IN ILL-HEALTH: THE EX-KAISER, WHO RARELY LEAVES DOORN, ALIGHTING FROM HIS CAR AT ZANDVOORT-ON-SEA.

The ex-Kaiser rarely leaves Doorn, but, recently, he visited a friend at Zandvoort-on-Sea, some forty miles away, and so dispelled rumours that he was in ill-health. It was arranged that the religious wedding ceremony of his grandson, Prince Louis Ferdinand and the Grand Duchess Kyra of Russia, should take place at Doorn on May 4, after the civil ceremony at Potsdam. Prince Louis is the second son of the ex-Crown Prince. (Associated Press.)

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



HERR HITLER LEAVES BERLIN FOR ROME: THE FÜHRER WALKING TO HIS CARRIAGE WITH FIELD-MARSHAL GÖRING AND COUNT MAGISTRATI, ITALIAN CHARGÉ D'AFFAIRES.

Herr Hitler left Berlin for Rome on May 2 and was given an enthusiastic send-off as he drove to the Anhalter Station. Our photograph shows him walking to his carriage with (from l. to r.) Count Magistrati, the Italian Chargé d'Affaires, General Keitel, Chief of the High Command, Herr Hess, Deputy Leader of the Nazi Party (behind Herr Hitler), Field-Marshal Göring, and Dr. Lammers, Reich Minister and Chief of the Reich Chancellery. (*Planet News*.)



THE KING AT WEMBLEY FOR THE F.A. CUP FINAL: HIS MAJESTY PRESENTING THE TROPHY TO THE CAPTAIN OF PRESTON NORTH END.

The King and Queen were present at Wembley on April 30 to see Preston North End play Huddersfield Town for the F.A. Cup. His Majesty went on to the field and the teams were presented to him before play began. Preston North End started well and did the attacking, but then Huddersfield took the initiative, without succeeding, however, in penetrating the defence. In the second half the play was mostly in mid-field and, neither side having scored, extra time had to be played for the first time in a Cup Final at Wembley. In the last thirty seconds Preston scored from a penalty-kick taken by Mutch, who had been unfairly brought down in the penalty area—the most exciting and sensational moment of the match. (*Graphic Photo Union*.)



PRESTON NORTH END WIN THE F.A. CUP: MUTCH TAKING THE PENALTY-KICK WHICH RESULTED IN THE ONLY GOAL OF THE MATCH BEING SCORED IN THE LAST THIRTY SECONDS OF EXTRA TIME—A STARTLING AND SENSATIONAL FINISH TO AN OTHERWISE UNINSPIRED GAME. (*Bippa*.)



THE QUEEN'S VISIT TO DISRAELI'S HOME, HUGHENDEN MANOR: HER MAJESTY INSPECTING SOME OF THE HEIRLOOMS CONNECTED WITH THE GREAT STATESMAN.

On April 29 the Queen, attended by Viscountess Hambleden and Mr. O. F. Morshead, Librarian of Windsor Castle, visited Disraeli's home, Hughenden Manor, Bucks. Mr. Langley-Taylor received her Majesty and showed her the heirlooms and papers connected with the great statesman. The owner has expressed a hope that the house may become the property of the nation; and the Queen, hearing that a Disraelian Society may be formed, wished the plan all success. (*L.N.A.*)



THE CONSECRATION OF THE NEW ANGLICAN CATHEDRAL IN CAIRO BY THE ARCHBISHOP OF YORK: DR. TEMPLE STANDING BEFORE THE ALTAR DURING THE SERVICE.

The Archbishop of York, Dr. Temple, assisted by the Bishop of Egypt and the Sudan, consecrated the new Anglican Cathedral of All Saints in Cairo on April 25. It will serve not only as the Anglican Cathedral for Egypt, but also as the parish church for the Anglican community in Cairo. The Cathedral is situated on the eastern bank of the Nile near the Kasr el Nil Barracks and the Museum of Antiquities. The architect was Mr. Adrian Gilbert Scott. (*Associated Press*.)

THE CIVIL WEDDING OF KING ZOG OF ALBANIA:

HIS MAJESTY MARRIED TO COUNTESS
GERALDINE APPONYI OF HUNGARY.

THE marriage of King Zog of Albania to Countess Geraldine Apponyi, of Hungary, took place in the Reception Hall of the Royal Palace in Tirana on April 27. The bride is the first Queen of Albania in modern history. Owing to the fact that she is a Roman Catholic and the King a Moslem, there was only a short civil ceremony, at which the Vice-Speaker of the Parliament and the President of the High Court officiated. The bride was attended by eight bridesmaids, among whom were the three young sisters of the King, who recently visited the United States and England. King Zog and the Countess entered the Reception Hall with their arms linked and walked down a lane between the guests, many of whom were in picturesque Hungarian uniform—contrasting strangely with the black jackets and white trousers and skull caps of Albanian chiefs from the mountains. After the Vice-Speaker had asked the royal couple if they accepted each other as man and wife, he pointed out their marital duties and the register was signed. One of the witnesses was Count Ciano, the Italian Foreign Minister.



1. KING ZOG AND HIS BRIDE CONGRATULATED BY THE BRIDESMAIDS AFTER THE CEREMONY: THEIR MAJESTIES ON THE STEPS OF THE ROYAL PALACE AT TIRANA. *Keystone.*



2. THE FIRST QUEEN OF ALBANIA IN MODERN HISTORY: COUNTESS GERALDINE APPONYI SIGNING THE MARRIAGE REGISTER AFTER THE CEREMONY—HER TRAIN BORNE BY ARMY OFFICERS. *(Keystone.)*

3. KING ZOG'S THREE YOUNGER SISTERS AS BRIDESMAIDS: THE PRINCESSES MAXHIDE, MYZEYEN AND RUHIJE LEAVING THE PALACE AFTER THE WEDDING. *Wide World.*

4. KING ZOG OF ALBANIA AND HIS HUNGARIAN BRIDE: THE ROYAL PAIR PHOTOGRAPHED AFTER THE SHORT AND SIMPLE MARRIAGE CEREMONY. *Associated Press.*





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THE CHARM OF MUSIC.

By FRANCIS TOYE.

ON "CLASSICAL DANCING."

THE term "classical dancer"—never a good one, in any case—has fallen into disuse. Yet I know of no substitute which adequately covers the activities of the various ladies, young and middle-aged, beautiful and plain, who profess to interpret music or to depict this or that emotion by means of what may generally be termed miming. A diet, amounting almost to a surfeit, of dancing of this kind in the earlier months of this year provides the excuse, if not the reason, for the present article.

Most people associate such dancing with Central Europe, but, in fact, its spiritual home now seems to be in the United States of America; which is only fitting, in view of the fact that the original high priestess of the movement was an American, Isadora Duncan. I knew her fairly well and on several occasions discussed with her her theories and ideals. She was in the highest degree erratic, considerably prejudiced, indubitably a genius.

The founders of the secession, from the Imperial Ballet in Moscow and St. Petersburg, known to Europe at large as the "Russian Ballet," never denied their indebtedness to her. Indeed, they went out of their way to emphasise it. She, on the other hand, often told me that she could not be expected to hold unprejudiced views about the Russian Ballet, on account of the wide gulf between her ideals and theirs. This I chronicle as a mere matter of history. Isadora Duncan at her best was a highly poetical and beautiful

dancer, but she was, perhaps, even more remarkable as a trainer. She was succeeded, as the middle-aged doubtless remember, by Maud Allan, who captivated London by her interpretation of Mendelssohn's Spring Song and drove it into paroxysms of shocked delight by her presentation of the "Salome" dance.

This particular craze did not last very long. It was swept away almost in a night by the appearance at the same theatre of Pavlova and Mordkin, who (I think I am right in saying) first revealed real Russian dancing to London. Then came other Russian dancers and, finally, Diaghileff and his Ballet. Since then classical dancing has never occupied more than a second, and usually a third or a fourth, place in the affections of the public. Nevertheless, as indicated above, it still persists and has a following of a kind. It is a cardinal virtue in criticism to try to appreciate the ideals of those criticised, so that no excuse is needed for setting forth, I hope with impartiality, the ideals of classical dancers. They have changed little, if at all, since the days of Isadora Duncan and may

be summarised as a preoccupation with mime rather than acrobatic dancing, with emotion rather than agility. These ladies are never tired of reminding us that dancing is not confined to the legs alone; the movements of the arms, the torso, the expression of the face, are equally important. Their attitude to music varies. Sometimes they definitely set out to interpret music, usually music by some standard composer, and almost always music *not* written for dancing purposes; sometimes music is used only as an accompaniment to the presentation of a situation or an emotion complete, so to say, in itself.

Now these theories, as theories, are wholly admirable in themselves, but they suffer in practice from the fact that they are in no wise the prerogative of classical dancers alone. No *maitre de ballet* or choreographer employed by M. de Basil, or in authority at the Paris Opera House, or at La Scala, Milan, would deny their validity for one moment. The days of merely technical and leg virtuosity have passed away long ago and the proper use of the arms has been an integral part of good dancing at every period, even the most decadent. It may be conceded, however, that during the nineteenth century mere leg acrobatics acquired an altogether disproportionate importance in dancing; and, in so far as classical dancing was a reaction against this, it

performed an undoubted service to the art of the dance by restoring to their proper place in the general scheme mime and the emotional potentialities derived from mime.

But, as I pointed out above, this reform, overdue and much needed, was incorporated in the æsthetic of Diaghileff's Russian Ballet almost, if not actually, at its very beginning. Indeed, it underlay ballets such as "Carnaval," "Cléopâtre," and "Scheherazade"; that is to say, precisely those ballets which differentiated the Diaghileff secession from the orthodox Ballet of Tsarist Russia. Since then, as

[Continued overleaf.]



FRIDA LEIDER.

Soprano. Will appear as Brunnhilde during the second Cycle of "Der Ring des Nibelungen." "Das Rheingold" will be given on May 30 and the other operas on June 1, June 3, and June 7 respectively.



LOTTE LEHMANN.

Soprano. Arranged to appear as the Feldmarschallin in "Der Rosenkavalier" on May 4, and again on May 12, during the present season of International Opera at Covent Garden.



HILDE KONETZNI.

Soprano. Arranged to take the part of Chrysothemis in "Elektra" on May 5, and again on May 9, at Covent Garden, and also to appear as one of the ladies-in-waiting in "Die Zauberflöte."

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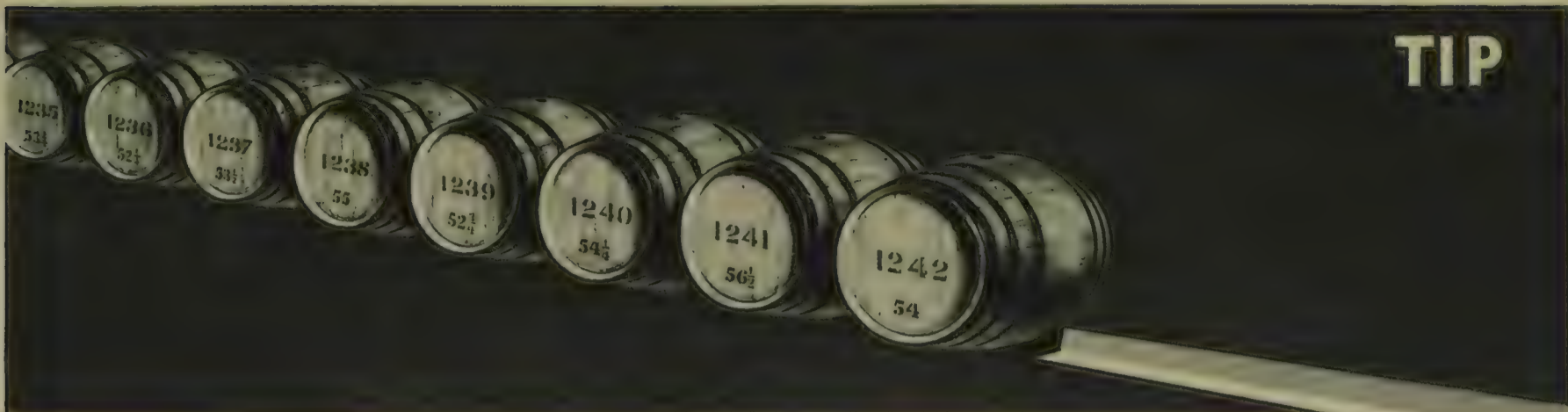
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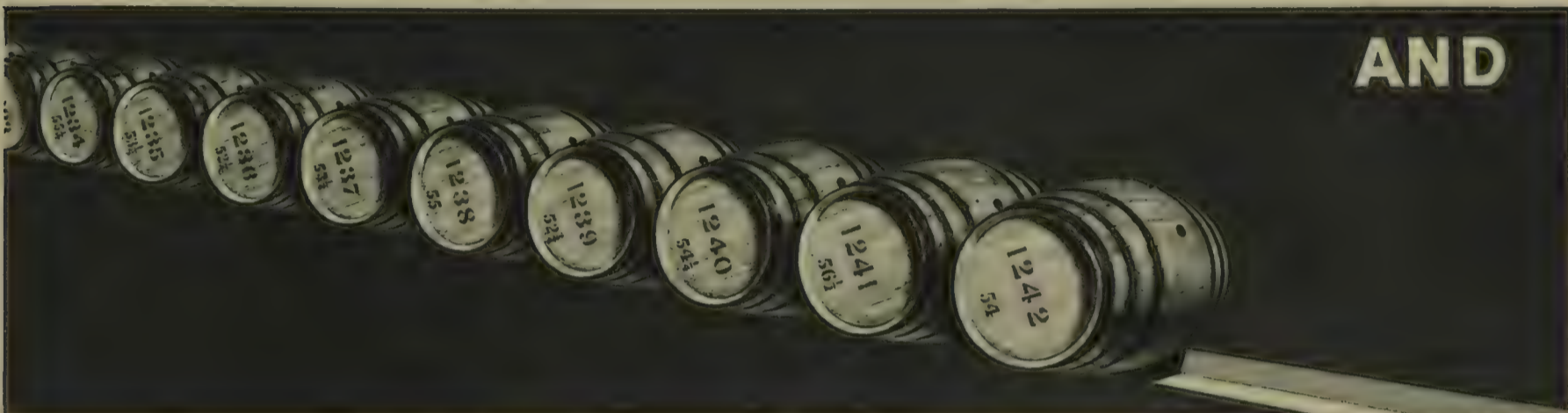
Size: 50½ x 38½ inches.

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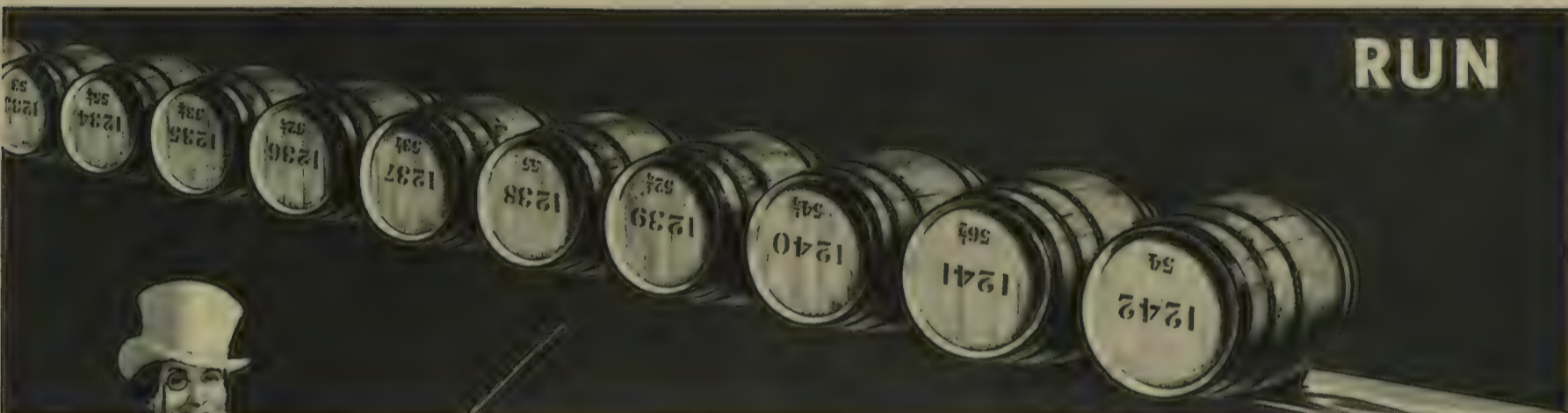
TIP



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When blending takes place at Kilmarnock, the whiskies are taken to a floor above the huge blending vat. The casks are lined up in rows along the runnels; then they are turned over, and the contents pour down into the vat below.

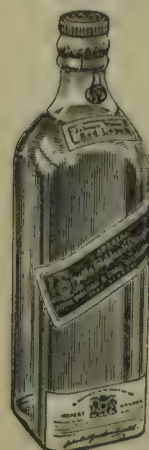
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Continued.]

we all know, there have been many and various developments, nearly all tending to a greater insistence on mime and characterisation, which may be said to have culminated in the Massine ballets founded on Tchaikowsky, Brahms and Berlioz symphonies. Those of us who still find great pleasure in orthodox ballet ("Giselle," "The Sleeping Beauty," and so on) may think that the movement has even gone a little too far. That is not the point. The point is its undoubted existence.

For what nowadays can a classical dancer give us which we cannot find better elsewhere? I do not think that any of them mimes better than Danilova or Massine; I am sure that none of them has ever used arms or body more expressively than Karsavina or Pavlova at their best. Their clothes are not better chosen than the clothes of the modern ballets at Covent Garden or Paris. And inevitably they cannot compare with trained ballet dancers as regards beauty of physical movement, which, after all, is a matter of primary importance, the athletic basis of dancing being undeniable. Excessive importance may be attached to it, but its fundamental necessity remains. Moreover, few who like dancing at all are likely to deny the æsthetic value as such of a perfectly executed *entrechat* or *pirouette*. These feats may not be sufficient in themselves; but, when they are added to an adequate command of gesture and of mime, they make an appeal intrinsically superior to any at the disposal of dancers who rely solely on gesture and mime and more or less plastic poses. For this reason the modern classical dancer seems to me hopelessly handicapped; she must almost inevitably end by conveying, if only comparatively, an impression of monotony.

There is nothing surprising in this. The æsthetic basis of

classical dancing, as I have already insisted, was a justified reaction against an abuse. That abuse has ceased to exist. Nor is there anything new in the tenets of classical dancing as such. All its ideals were expounded and practised by the great choreographers of the late eighteenth century, such as Angiolini and Noverre. It was, indeed, an insistence on them that associated Angiolini with Gluck in his so-called operatic reforms; those who saw the ballet "Don Juan" will have little difficulty in understanding how and why.

Noverre, probably the greatest choreographer of all time, forcibly expressed them in his famous "Lettres sur La Danse." Here he contended that Painting and the Dance are absolutely akin, that anything which can be expressed on a canvas can equally well be expressed on the stage. He desired to set comedies and tragedies to dance; especially tragedies, because of their more intensive dramatic appeal. He postulated nobility, not mere

agility, as the most essential attribute of a good dancer. Without yielding to anyone in his admiration for the technical exploits of the great dancers, he wished, as he said, "to create souls worthy of such graceful bodies in order not to be obliged to consider his interpreters merely as beautiful machines." He proclaimed, further, the essential unity of every detail of a theatrical

production and insisted that in the perfect blend of music and dance lies the greatest charm of a dancer, that a dancer without an ear for music is "like a madman chattering incessantly." Might not all this have come out of the programme of a contemporary dancer *d'avant garde*? It was, in fact, the æsthetic basis of the new Opera-Ballet movement throughout Europe in the eighteenth century. Truly, there is nothing new under the sun.



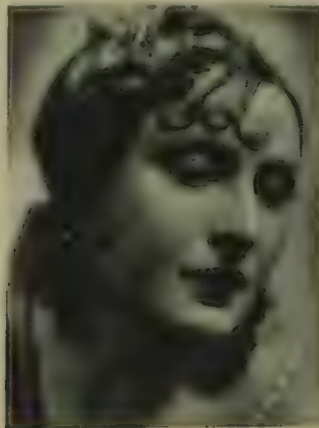
STELLA ANDREVA.

Soprano. Will appear as Woglinde, one of the Rhine-daughters, in "Das Rheingold," which will be given at Covent Garden on May 18 and May 30.



TRUDE EIPPERLE.

Soprano. Arranged to appear as Pamina in the second performance of "Die Zauberflöte," on May 6, during the International Opera Season.



MARIE LOUISE SCHILP.

Mezzo-soprano. Arranged to appear as Annina in "Der Rosenkavalier" on May 4, and again on May 12, at Covent Garden.

THE COVER OF THIS EMPIRE EXHIBITION NUMBER.

WE wish to draw the attention of our readers to a point of special interest in connection with the cover of this Empire Exhibition Number of *The Illustrated London News*. The main "frame" of the border design is copied from a drawing by Rubens for the title-page of Frans Verhaer's "Annales Ducum Brabantiae" ("Annals of the Dukes of Brabant"), published in 1623. The Rubens design itself is now among the Prints and Drawings preserved in the British Museum.



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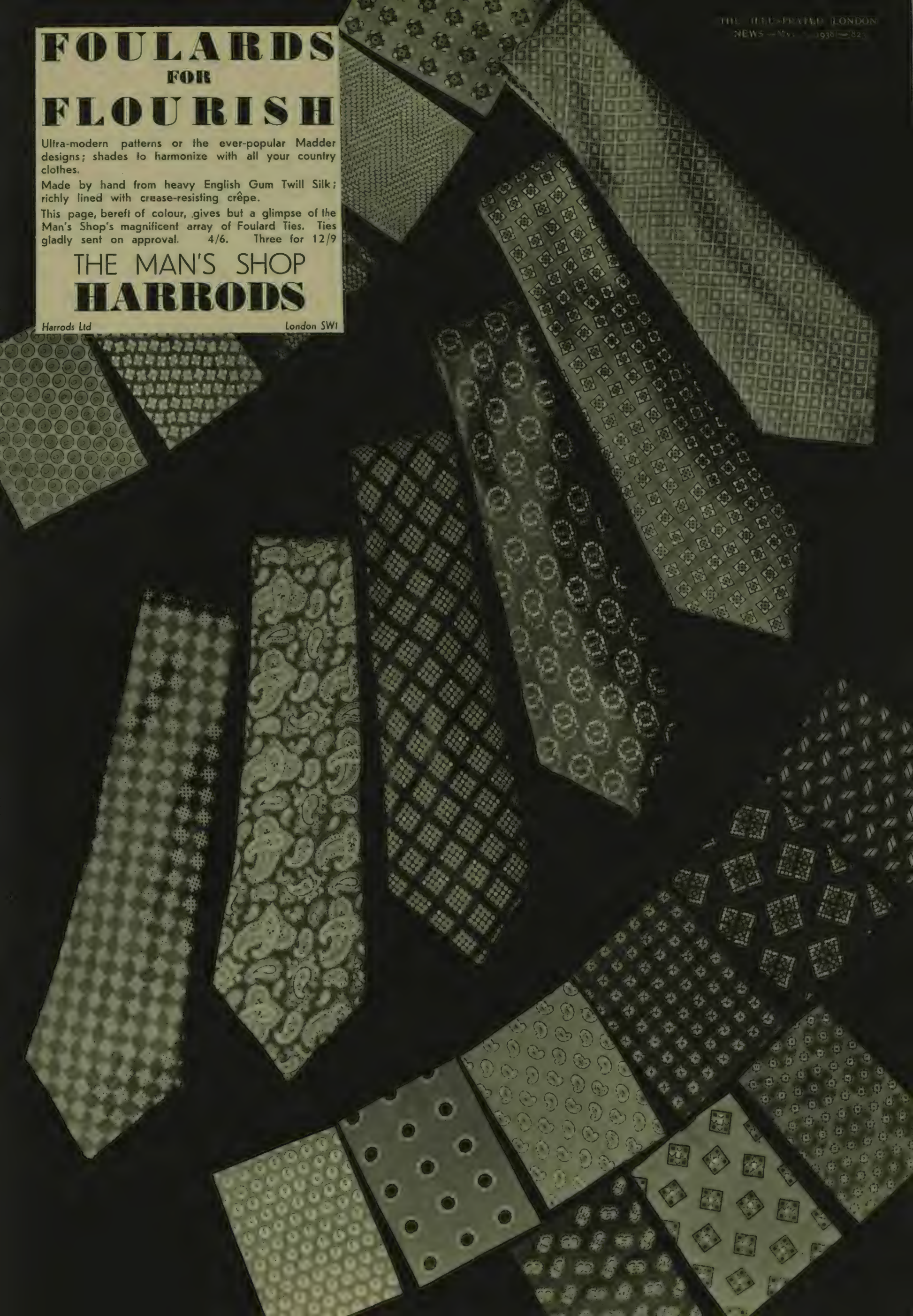
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OPERA AT COVENT GARDEN.

THE OPENING OF THE SEASON: "DIE ZAUBERFLÖTE."

IT is long since Mozart's "Die Zauberflöte" was included in the international season of grand opera at Covent Garden, but this year it was selected by Sir Thomas Beecham for the opening night, and the famous Schinkel scenery used in Berlin has been lent for the occasion. It is something new for a Mozart opera to open the season, but it is a sign of the times, of the ever-growing prestige of the great Austrian master whose operas were not altogether understood in the nineteenth century.

The Glyndebourne Mozart productions have made English audiences more critical, but the most ardent Mozart lover could not fail to be enthusiastic about the Beecham production of "Die Zauberflöte" at Covent Garden. It is a credit to all concerned, and is by far the finest Mozart production I have ever heard at Covent Garden, even eclipsing in some respects the production at Glyndebourne. In the first place, the Schinkel scenery is magnificent. Many of the scenes have a touch of real imagination—such as the Realm of the Queen of Night in Act I., and Scene 6, "Before the Portals of Terror," in Act II. Further, Sir Thomas has assembled a magnificent cast with not a weak member and the ensemble is excellent. Richard Tauber's Tamino is all that might be expected from this fine singer. Not only has he a magnificent voice: he is a tenor who can act with virility and intelligence, and it is only in sensitiveness and subtlety of style that he fails to satisfy completely. The Pamina of Tiana Lemnitz was slightly disappointing at first, doubtless as a result of nervousness, for she soon found herself, and her singing of her great *aria* in the second act was absolutely superb in its beauty of line and delicacy of expression. She received a tremendous ovation and thoroughly deserved it.

Another excellent artist is Gerhard Hüsch, whose Papageno was delightfully free from any of the vulgar fooling which some singers seem to find necessary to introduce into this part. The Queen of the Night is, as a rule, one of the weakest links in the cast of this opera, but on this occasion Sir Thomas Beecham has secured in Erna Berger one of the best I have heard in the rôle. Her first appearance in Act I. was really thrilling, as it ought to be, and her singing was accurate and unstrained. The Sarastro of Wilhelm Strienz was an impressive piece of work, though it may be said that his tone is hard at times, nor did he quite achieve the requisite majesty on his first appearance in Act I., in spite of the fact that he acted with dignity. The chorus sang with fine unanimity and vigour, and the orchestral playing was excellent. Altogether, Sir Thomas Beecham is to be congratulated on a truly magnificent production of this great opera.

W. J. TURNER.

THE PLAYHOUSES.

"BANANA RIDGE," AT THE STRAND.

A SENSE of humour atones for much. It certainly enables Mr. Ben Travers to get away with one of the most daring stories the Lord Chamberlain has ever passed. A Miss Susan Long, during those difficult war years, had been so emotionally disturbed by seven young officers billeted upon her mother that any one of them could have been the father of her child. Miss Olga Lindo plays the rôle of Susan with great charm and discretion. Less tactfully handled, the part would have been offensive. Miss Lindo contrives to give it a wide-eyed innocence that leaves (in the real sense of the phrase) nothing to the imagination. For want of a better patronymic, she calls her son Jones. Five of the possible fathers seem to have supported him up to the rise of the curtain. Some have paid his school-bills; others found him jobs. Unfortunately, the young man (very pleasantly played by Mr. Robert Flemmyng) has never been able to keep a job long. It is not his fault. Charm and, presumably, an inherited susceptibility always get him the sack. Wherever he goes, wives and daughters fall in love with him, and, as all his employers are stern fathers and jealous husbands, instant dismissal is his lot. As a last resource, his mother calls upon Mr. Alfred Drayton, proprietor of a rubber plantation in Malaya, and Mr. Robertson Hare, the manager. Having been guilty of war-time indiscretions with Miss Susan, they give the boy a job—with the happy result that the cast move East of Suez in the next act. Mr. Robertson Hare in shorts and a topee is a gorgeous figure of fun. Never was such a *pukka* sahib; tossing off "chota pegs" before tiffin, always supremely conscious that he has the fate of the dear homeland in his hands. Mr. Drayton is immensely funny as his dominating employer. Mr. Ben Travers, the author, makes a brief and mainly inarticulate appearance as a Malayan. A lively farce. Not Mr. Travers' best, but good enough.

"THREE BLIND MICE," AT THE DUKE OF YORK'S.

This is a most attractive little comedy. The third act tails off somewhat, but the opening two provide sufficient entertainment to satisfy most playgoers. The Misses Diana Beaumont, René Ray and Dorothy Hyson play three young girls running a poultry farm in Dorset. The thought of an egg, save as a missile against a creditor, makes them feel sick. They dislike chickens so much that they can hardly sleep easily on their feather beds. Upon a particularly wet and muddy afternoon news reaches them that an aunt has died and left them a legacy of £700. Sensible girls would, of course, invest it at two and a half per cent., buying themselves some nice warm woollies for the winter with the interest. Instead, the three girls start on a husband-catching campaign. They spend most of their money on frocks, and dash over to Monte Carlo—one posing as an heiress, one as a bespectacled chaperon, and the third as the maid. There is one of the most ingenious, ingenuous bedroom scenes seen for a long time. Mr. Jack Allen plays a rather shy young man to perfection. Certainly a comedy to see.

"LADY WITH DESIGNS," AT THE AMBASSADORS.

One grows a little tired of the sweet and simple heroine who loses money she hasn't got at *chemin de fer*, and turns to jewel robbery to pay her debts. Miss Gina Malo, undertaking her first straight rôle, has been afflicted with a part that should have been played in a dairymaid's frock and a sun-bonnet. In addition to having to make paste jewellery as a hobby, the author forces her to run into strange young men's bedrooms in her pyjamas, and be found in compromising circumstances in their bathrooms. It is all very silly and rather sad.



RARE SILVER

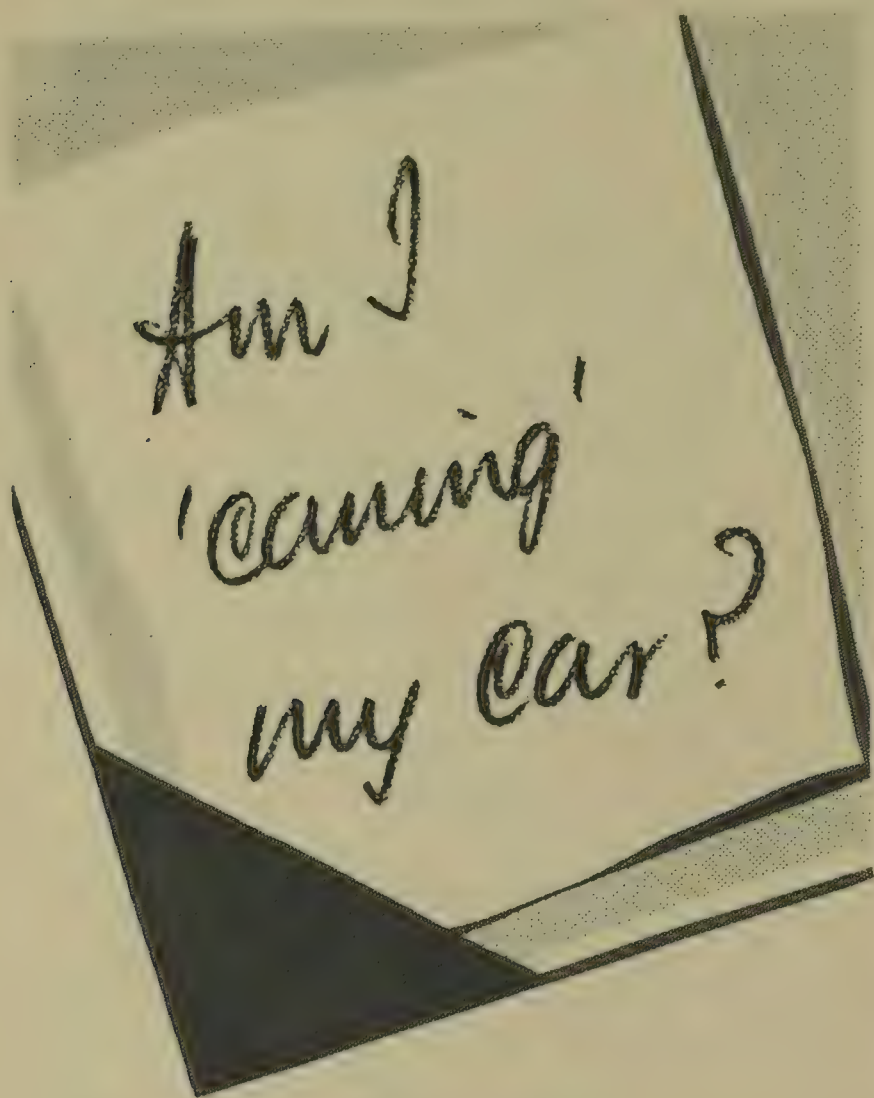
Connoisseurs can tell the maker, the town of origin and the date of every piece of silverware by examining the Hall Marks. The Hall Marks on this beautiful vase, for instance, now in the Victoria and Albert Museum, show that it was made by Paul Storr in 1810-11, with decorations added later.

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For the 'hard' driver especially (and which of us today is not one at times) compound oil is an essential. Compound oil is a combination of mineral oil with fatty oil. It is consequently 'oilier.' You know that sustained high speed puts up the temperature of the oil as well as the engine. The fatty part of compound oil withstands that heat—when mineral oil by itself would long since have broken down.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

TRAVEL is faster on main roads nowadays, as it would appear that the majority of drivers are simply using their cars as transport, not as pleasure, carriages. I presume that is why the new Lanchester "Roadrider" de luxe of 14 h.p. has a six-cylinder engine which propels this saloon a good deal faster than the ordinary average speed of general traffic, holding its 55 to 60 m.p.h. without any fuss or signs of being pressed. As a matter of fact, at such speeds it is running well within its capacity.

With the silent Daimler transmission, this Lanchester gives no idea of great speed to the passengers, because they are so comfortable and the travel is so smooth, due to the well-balanced carriage and suspension. Also, there is no rolling or swaying when rounding corners or bends. The body-space has been carried well forward to allow the occupants to sit between front and rear axle. The imposing-looking bonnet is due to placing the radiator well forward also. Purchasers have the option of either the ordinary four-speed synchromesh gear-box with a single dry-plate clutch or the usual Daimler fluid flywheel (hydraulic clutch) with pre-selector gears operated by a finger lever on the steering column and a gear-change pedal in place of the usual clutch-pedal.

As in all Lanchester cars, the interior finish is first-class. The rear seats are comfortable, with a dividing arm-rest which folds away when seating-room is required for a third person. Equally good is the view shown by



AT THE LONDON GLIDING CLUB, DUNSTABLE: SPECTATORS, WHO HAVE ARRIVED IN A VAUXHALL "TEN," DISCUSSING THE MERITS OF A MACHINE WITH THE PILOT.

the mirror, and the rear window blind is controlled from the driving seat should following lights bother the driver. I recommend a second mirror on the offside wing or other suitable position if the owner does a lot of night-driving, so as to be able to use that one for the rear view in place of the interior mirror. Then the rear blind can always be pulled down at night-time. Personally, I think these new Lanchesters are ideal cars for a family with a moderate income.

Cars entered for competition coachwork displays, such as the recent affair at Blackpool, are particularly interesting to women, and even their menfolk are not above noticing their fitments. The Humber "Snipe" at the R.A.C.



A CAR WITH A REMARKABLE AMOUNT OF ROOM: THE RENAULT 12-H.P. SALOON, WHICH ACCOMMODATES FIVE ADULT PASSENGERS AND THEIR LUGGAGE WITH EASE AND IS PRICED AT £198.

Rally in the closed-car competition, costing from £351 to £600, was beautifully finished in gun-metal grey, with soft grey leather upholstery to match. The luggage-space had fitted suit-cases to fill it, a folding map-reading table with electric light, folding picnic tables, thermos flasks, cabinets containing cigarettes, first-aid equipment, writing materials, a built-in wireless set, and flood-lit cubby-holes.

Colonel Rippon's Daimler "Straight Eight" which won "The Sketch" Cup, was a most striking car with its ivory white panels and Air Force blue leather upholstery. This carriage had an interior car-heater as well as a radio set and a first-aid medical cabinet. There was also a complete canteen for four persons concealed in the rear boot and folding tables for the rear passengers. The front passenger was also provided with a sliding table which could be used as an illuminated map-table when required. This Daimler might almost be called the all-electric car, as the rear blind, sliding roof, and dividing glass screen between front and rear compartments can be electrically operated by the driver; the screen can also be operated by the rear passengers.

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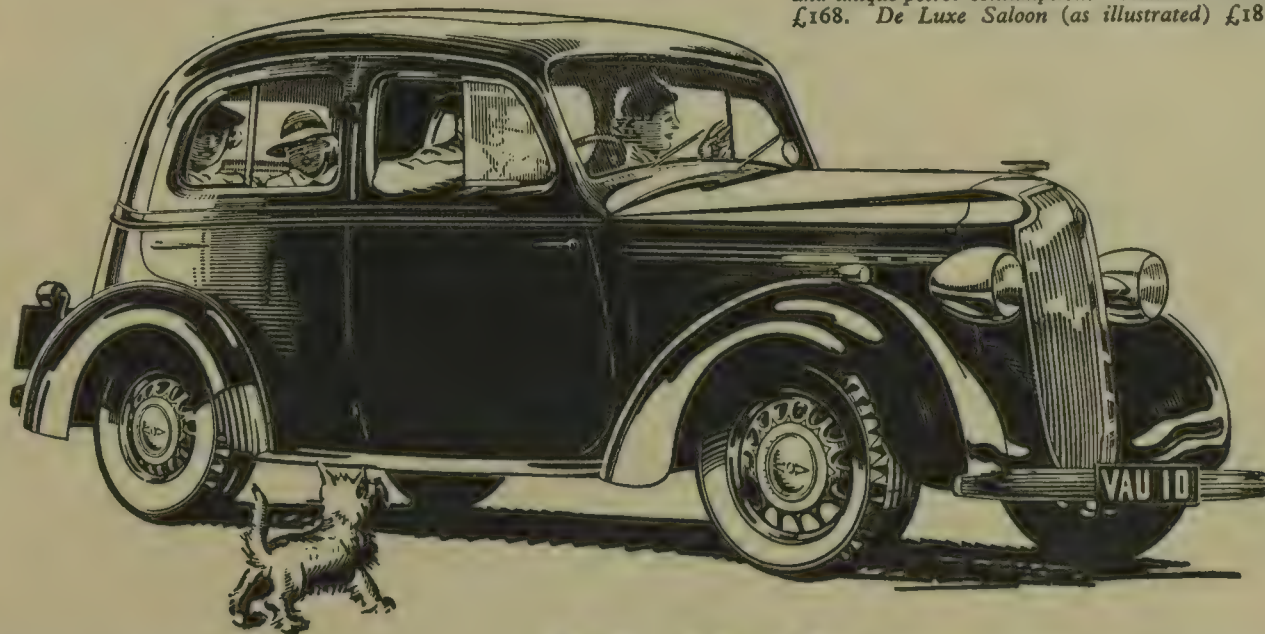
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THE VAUXHALL TEN has true Vauxhall distinction, exceptional room, phenomenal power and unique petrol consumption. Standard Saloon £168. De Luxe Saloon (as illustrated) £182.

25 H.P.

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THE WORLD OF THE THEATRE.

By IVOR BROWN.

A NOTE ON BAD PLAYS.

SOME, no doubt, will be shocked to hear that both the plays to which my title alludes are by Shakespeare and will be ready to hurl charges of blasphemy and heresy. But I do not think that the suggestion would have ruffled Shakespeare himself; he evidently did not believe that his plays were "for all time," since he did nothing to preserve their texts. As a man of the theatre, he knew that the surprise in "The Merchant of Venice" could hardly be very surprising after a year or so, much less after three hundred and thirty years. He also knew, I fancy, that "The Two Gentlemen of Verona" was the crude work of a prentice hand and, indeed, he admitted as much by putting into later plays, and

then vastly improving, several of the notions attempted in this one.

Shakespeare may have had a fair conceit of his own poetical powers (the Sonnets certainly suggest as much), but it would have staggered him to know that every line and facet of his theatre-work would be scrutinised three centuries later as though it were some species of Holy Writ. Had he known that, he would doubtless have left his plays and papers in good order and would have tidied up and carefully revised much which was written under pressure, hastily. Yet Shakespeare has had the luck. Think of the efforts made by actors

and decorators to mask his failures, to make his bad jokes seem passable, his puns endurable. Every year, for example, at Stratford-on-Avon a just and, on the whole, well appreciated feature of the Festival is the revival of one of the pieces rarely acted, such as "Troilus and Cressida," or "All's Well That Ends Well."

This year the choice has fallen on "The Two Gentlemen of Verona," an early play with a fatuous plot about a faithless friend who stole his companion's sweetheart, practised the most abominable deceits, and was at once and as easily forgiven as if his offence had been some mild discourtesy or trivial breach of manners. The play abounds in Shakespeare's favourite tricks, dressing a girl as a boy, and pretending that she is unrecognisable to her lover because she has exchanged skirt for breeches. Its verse only occasionally deviates into poetry and the quibbling of the clown Speed is an exasperating kind of facetiousness. And yet one can, at Stratford, watch it all with great pleasure. For we know how to titivate

(Continued overleaf.)



"THE MERCHANT OF VENICE," AT THE QUEEN'S THEATRE: (FROM L. TO R.) ANTONIO (LEON QUARTERMAINE), GRATIANO (GLEN BYAM SHAW), BASSANIO (RICHARD AINLEY), AND LORENZO (ALEC GUINNESS).



"THE MERCHANT OF VENICE": SHYLOCK (JOHN GIELGUD), PORTIA (PEGGY ASHCROFT), AND THE DUKE OF VENICE (GEORGE HOWE).

"The Merchant of Venice" is John Gielgud's fourth and last production in his present season at the Queen's Theatre. Mr. Gielgud gives a new interpretation to the part of Shylock and Miss Peggy Ashcroft is an excellent, very youthful, Portia.



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Continued.]

Shakespeare until a poor play is well-nigh translated into a species of excellence. The Veronese scene looks so pleasant that we forgive the story for the sake of the scene, and the part of the second clown, Launce, is so richly played by Mr. Jay Laurier and built up with sound music-hall "business," brilliantly executed, that the sparseness of humour in the text does not eventually matter. Launce, so treated, becomes a great comic character.

So Shakespeare is flattered, his play rescued. He is flattered also by the strange, whimsical, glittering version of "A Comedy of Errors" presented at Stratford by Mr. Komisarjevsky. It is a crude old fable, this of the two pairs of twins who are not only as like as two peas, but magically happen to be wearing identical clothes, but Mr. Komisarjevsky has turned it into an entrancing piece of airy, ageless, colourful clowning. It is, again, a case of rescue. Just read the text, say, of the Abbess's part, or of the Courtesan's, and then see what has been made of these *feijune* rôles by clever "building up" in the performances of Miss Ethel Griffies and Miss Peggy Livesey under Mr. Komisarjevsky's inspired direction.

And now, in London, we have Mr. Gielgud's production of "The Merchant of Venice." This has always been a popular play, but its demerits are obvious. The Casket Scenes are dreadfully tedious and the only hope is to cut them as short as may be and make them look as pretty as possible. Portia seems to be an extremely clever young woman, but she is incapable of choosing a husband by her judgment and relies on this preposterous method to get a mate. When she gets into Court she allows Antonio to suffer torments of fear because she will not come to the point at once and settle the case. While she is thus torturing poor Antonio she is actually lecturing

the audience on the quality of mercy! What nonsense it all is!

The Trial Scene has long ceased to have any excitement. The episode of the rings is a piece of conventional romantic comedy and simply helps to pad

phrases and fancies and the madrigal, moonshine touch, in which Shakespeare stands unparalleled. The act's accepting a fairy-tale as a fairy-tale (for Belmonth heroine belongs to no other world than Andersen's), can be happy and make others happy, too, by realising the sweetness of the poet's melody, the glitter of the lady and her court, the majesty of Venice, and the dreaming quality of moonlit banks. So, whether or no you admire the quiet fidelity of Mr. Gielgud's Shylock, you will certainly enjoy the ravishing scene which Motley present, the dazzle of Venetian life, the rare beauty of Mr. Richard Ainley's Bassanio, the laughing loveliness of Miss Peggy Ashcroft's Portia, and the white radiance of her Belmont, in which a nonsensical story becomes a ravishing spectacle. The bad play's badness is entirely forgotten: why, thanks to the interpreter, it even masquerades as a masterpiece.

Indeed, such is the spell of inventive production and inspired decoration in the theatre that often one leaves a poorish play with a greater sense of satisfaction than is obtained from a good one. Take Mr. Coward's "Operette": starrily cast, pleasantly scored, amusingly dressed in the formidable fashions of Edwardian London, it offers an engaging evening even to those who feel that Mr. Coward has been somewhat slack about his "book," because he has been the reverse of slack in the production.

Returning to Shakespeare, I find that my memories of enthralling performances include the lesser plays quite as much as the larger ones. "Antony and Cleopatra" contains, in my opinion, the greatest poetry that Shakespeare ever wrote. But it hardly ever satisfies on the stage. Yet I find "Love's Labour's Lost" perpetually enchanting to watch, provided the producer knows how to make this artificial trifle glitter jewel-wise.



"ELIZABETH, LA FEMME SANS HOMME," AT THE HAYMARKET: (FROM L. TO R.) ESSEX (ANTHONY QUAYLE), CECIL (TARVER PENNA), ELIZABETH (LILIAN BRAITHWAITE), AND LORD BURLEIGH (MARCUS BARRON).

"Elizabeth, la Femme sans Homme" has been translated and adapted for the English stage by Yvette Pienne, from the play by M. André Jossot. It is a study of the love-story of Queen Elizabeth and Essex and puts forward a theory to account for their frustrated romance. After a run at the Gate Theatre, it was passed by the Lord Chamberlain for the public and is now at the Haymarket.

out a fifth Act. We are supposed to believe, as usual in Shakespeare, that a man cannot recognise the face and voice of his dearest if she changes her dress. There is no explanation of Antonio's profound affection for the spendthrift Bassanio who is greedily marrying for money. And yet Shakespeare wins and wins easily. All is forgiven because of rhythms and

lesser plays quite as much as the larger ones. "Antony and Cleopatra" contains, in my opinion, the greatest poetry that Shakespeare ever wrote. But it hardly ever satisfies on the stage. Yet I find "Love's Labour's Lost" perpetually enchanting to watch, provided the producer knows how to make this artificial trifle glitter jewel-wise.

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VITTEL

THE PARK SPA of EUROPE

ANYONE who has visited Vittel will agree that it fully deserves its title. This verdant spa, situated in a lovely, slightly mountainous region of France—the foothills of the Vosges—is really a park of health, rest and pleasure.

Vittel has adopted for its slogan: "Vittel for Vitality," and it is an apt one. The very first day that one spends in Vittel is marked by a gratifying sensation of rest and increase in energy—the dry air, fragrant with the perfumes of fields, flowers and forests, is a gentle tonic; while the active mineralised



Vittel: A Corner of the Park—La Roseraie.

waters are mildly exhilarating in effect. Vittel is singularly favoured by a beneficial, even climate. Its altitude—1100 feet—is not too high to cause any discomfort, yet high enough to ensure cool, sleep-inviting nights and cheery sunshiny days.

Visitors to this noted resort, however, are first impressed by the beauty of its Park. The French landscape gardeners have created beautiful frames of foliage for the admirable vistas of the Vosges and have so cleverly laid out paths and promenades that the number of agreeable walks amazes one by their variety. Located only 220 miles from Paris, Vittel is easily reached by car or train from Paris. It is the most accessible of all French spas; and certainly one of the most delightful.

When one is "condemned" to take the cure in Vittel, the ideal weather of late May or early June brings always new revelations, which does not mean that July and August are not suitable to enjoy Vittel at its best. July, as in most resorts, is the climax, an overcrowded Vittel until the middle of August, but from then to the middle of September, Vittel offers a splendid opportunity, for those who prefer a more peaceful life, to enjoy nature and all that this beautiful Vosges spot can offer.

If Vittel profits from a happy combination of circumstances, sufferers from arthritis, gout or other forms of liver trouble are certainly the last to complain. The Vittel treatment is essentially one of elimination by Diuresis. There are three springs: the "Grande Source," the "Source Hepar," and the "Source Marie." Most important and best known for their benefits are the "Grande Source" and the "Source Hepar." Their action is duplex. On the one hand a mechanical eliminating action, beneficial in all affections where organic waste is in excess, and, on the other hand, a stimulating action upon metabolism, particularly hepatic and renal function.

Overwork and the rush and hurry of our hectic modern life cause the human clockwork to wear out rapidly. In spite of all appearances of health, our internal organs slowly deteriorate as our bodies absorb a small quantity of toxic matter each day. It is, therefore, of the greatest importance to pay attention to the indispensable periodical flushing of our kidneys and the necessary cleansing of our liver.

The Vittel waters have an eminent effect as dietary waters, best suited for the treatment of all affections from kidney and liver troubles due to arthritis; such as gout, stone, joints,

etc., . . . their influence on mentally exhausted people who take a cure in Vittel is most pleasing and, last but not least, they are not only curative but also of moral effect. The two springs admirably complement each other in their action, and assure a complete desintoxication of the body. Medical advice should be consulted before beginning the cure.

The foregoing gives but a rapid review of the valuable advantages offered by a cure and treatment in Vittel, "the World Spa for Arthritis and Hepatic Troubles." The Spa offers what Nature only can give: an admirable resting-place with all the luxury and comfort for those who wish not only to profit from a cure at Vittel but also to enjoy an agreeable holiday. Vittel Spa is entirely separate from Vittel Town, although so small and prosaic a thing as a railroad track is the dividing line, and every majestic hotel, each handsome building of the thermal or pleasure resort, has its attraction.

What a rest for the eye those long vistas across lawns, from the terraces of the Casino of the Hotel de l'Ermitage with its smartly-equipped golf club overlooking its magnificent 18-hole golf-course, or the Vittel Palace (in the park), when taking tea or descending the stairs of the Grand Hotel. Parks become denser, and one is in the calm, beautiful woods. Woods lighten out and one strolls along the edge of a pond; flower-beds are everywhere in magnificent profusion. Someone once said to me: "There are no sick people in Vittel," and, indeed, the tonic effect of this exquisite outdoors seems to do an almost immediate work of rejuvenation.

The history of Vittel touches again the old Roman occupation of all that is now France; their baths have been found here, but after the fourth and fifth centuries of the Christian era the pagan belief in the Divine power of the springs disappeared, and it remained for a barrister from Toulouse, exiled to the Vosges by the Second Empire, to give them back to modern users. M. Louis Bouloumié captured the fountain of Gérémy, whose spring was in the meadows, and, backed by the Academy of Medicine, was able in 1855 to re-name it the "Grande Source." Coupled with the "Source Hepar," this spring brought fame and fortune to Vittel and health to those who drink the waters on the spot in the shining pump-rooms, or bottled elsewhere around the world. The Bouloumiés, Louis and Ambroise, have their avenues named for them, but Vittel could not forget them anyway, for the family has always been devoted to the interests of the town and, to-day, it is Dr. J. Bouloumié who is its mayor



Vittel: A View Showing Part of the Golf-Course and the Hotel de l'Ermitage.

and also the head of the Société Générale des Eaux Minérales, which is the owner of the springs.

To know that there really are sick people in Vittel one must be early abroad, to see them come out of their hotels in the most informal garb in the bright morning, en route for the thermal establishment, one of the finest in the world. It is then, at the pump-houses, that one can particularly well understand how the fame of a spa can reach all the corners of the earth. The Oriental potentates and colonials affected by warm climates are numerous, and many other visitors from foreign lands have become

ardent admirers of "Vittel Spa." In recent years Vittel has become a favourite of many British visitors, and their number is increasing every season.

Every year one can recognise many of the best-known French and international celebrities who gather there and give *éclat* to the many social events during the season, most of them arranged by Madame Bouloumié, the charming hostess on such occasions.

For those who really are not feeling up to much walking, the fact that the essential services of the spa are well grouped is an important factor. The Hydrotherapy and Electrotherapy Establishments and the two pump-houses are all joined by a wide promenade gallery, in which there is also a writing-room, post office, gymnasium, and so on. One angle of this gallery leads to the vast Palmarium, and here we have certainly one of the most popular spots in Vittel. A great variety of indoor games are arranged in the Palmarium; concerts are held here when bad weather prevents the daily outdoor concerts in the park. Of course, the outdoor sport fields are in constant use, too—the tennis courts, fields reserved for directed exercise, the bowling green, golf links, polo ground, and Hippodrome. Thus full provision for sports is the thing that makes Vittel such a splendid resort for those for whom the cure is merely a part of a summer holiday . . . and for those members of the family who, perfectly



Vittel: The Inner Courtyard of the Grand Hotel.

well, accompany them. Physical exercise has been organised at Vittel to complete and intensify the beneficial effects of the Water Treatment.

One could hardly do justice to this spa, however, without a word about its hotels and the Casino. The Grand Hotel, beautifully situated in the park, is the "de luxe" of Vittel. There is also the Ermitage upon a small hill overlooking the golf-course and the whole park. Both of them have become the favourite gathering-places of English and American society. Equally fine is the Vittel-Palace, and for those who like a quieter surrounding and a Regime (Diet) Restaurant, the Hotel des Thermes must be named. Besides, Vittel possesses numerous good hotels offering accommodation to suit every purse. The Casino is one of the most modern and most luxurious on the Continent, and its tea-tables and gaming-rooms are equally popular. Saturday night galas with many celebrated French artists; children fêtes, with the youngsters all in costume; theatrical performances frequently with the troupes from the Comédie Française; dance recitals with brilliant artists; concerts often directed by famous foreign conductors—everybody's taste is catered for. Needless to say that cinema programmes showing the latest successful films are provided for in the Casino in the evening. A modern, airy swimming-pool in the Palmarium, with a sunny artificial "beach," is one of the favourite attractions during hot

days. There are horse races and polo matches during July and competitions of golf, tennis, fencing, pigeon-shooting during the season.

You have your thermal treatment; you drink your water in the dew of the morning and at the peaceful close of the day, and at the end of your twenty-one days you realise with a pang that it is already time to begin looking forward to another cure in Vittel, a long, long distance of eleven months away.

That is the real "Vittel," the park spa of Europe, whose truthful slogan is: "VITTEL FOR VITALITY." DR. L. F. N.

BOOKS OF THE DAY.

BIOGRAPHY, like other forms of art, is liable to changes of fashion and method. One of the most satisfactory innovations, in my opinion, is the collaborative principle, adopted of late in regard to contemporaries either still with us or recently deceased. It was applied with success, for instance, to Lawrence of Arabia, whose career and character were revealed, from many angles, through a reminiscent symposium by a number of his friends. The system has the obvious advantage of presenting the subject from different points of view and in different surroundings, and is especially valuable in portraying a Protean personality of varied experience. Thus is avoided the danger of bias and a one-sided view, sometimes apt to convey more of the biographer than of the "biographee."

A new and excellent example of team work in the Plutarchian art is a life-story which will be of abounding interest to our numerous anthropological readers, both expert and amateur, namely, "SIR GRAFTON ELLIOT SMITH." A Biographical Record by his Colleagues. Edited by Warren R. Dawson, F.R.S.E., V.P.R.S.L., F.S.A. With Illustrations and a Map of the world by Elliot Smith, showing the distribution of customs (Cape; 12s. 6d.). Mr. Dawson, who, as an old friend and coadjutor of Sir Grafton in anthropological pursuits, was asked by Lady Elliot Smith to undertake the task soon after her husband's death (on New Year's Day, 1937), advised "a composite work." It was accordingly decided that he should himself write a general biography, while various colleagues of Sir Grafton contributed chapters on phases or periods of his life, with which they were respectively familiar. Very wisely, the general biography, which is admirably clear and compact, is placed first, and thus gives the reader an initial grasp of the whole subject before proceeding to sectional detail. Mr. Dawson has performed the rest of his editorial work with that efficient care and thoroughness to which one is accustomed in his books. "All the collaborators," he tells us, "have gladly done their respective shares as a labour of love, and as a small tribute to the memory of a great master and a warm and generous friend."

After the opening memoir follow, in turn, eight other chapters—"Fragments of Autobiography," a work, unfortunately brief, on which Sir Grafton was engaged at the time of his death; a sketch of his earlier career by his first University chief, Professor J. T. Wilson, sometime Professor of Anatomy at Sydney and Cambridge; "Early Days in Cambridge," by the late Lord Rutherford, who was writing this unfinished fragment a few days before his death;

"A Master Anatomist," by A. J. E. Cave, Assistant Conservator at the Royal College of Surgeons; and "Anthropologist and Ethnologist," by W. J. Perry, Reader in Cultural Anthropology, University College, London.

These delightfully reminiscent chapters, which are not so formidably professorial as their designations suggest, but lean largely to the personal and human side, are succeeded by a very full bibliography, occupying over 30 pages, of Sir Grafton's published works. It includes not only his books—such as "The Diffusion of Culture" and "Human History"—and scientific papers, but also editorial letters and newspaper articles, often of great importance. Among these latter I notice four contributions to *The Illustrated London News*, dealing respectively with Australopithecus, the man-like ape from Bechuanaland; the "Elephant Controversy" (concerning a Maya sculpture connected with Elliot Smith's "diffusion of culture" theory); and two articles on the skull known as Peking Man or *Sinanthropus*.

Two of Sir Grafton's scientific papers, of special interest as bearing on racial theories current in Germany, are printed in full as an appendix. They seem to show that Nazi anti-Semitism, however justifiable it may be considered on other grounds, rests—anthropologically speaking—on discredited assumptions. Referring to Professor T. H. Huxley's chapter on "The Aryan Question" in his book "Man's Place in Nature," Sir Grafton wrote (in 1935): his characteristic essay . . . destroyed, as most people believed, once for all a peculiarly noxious fallacy, which has recently been resuscitated in Germany for a new career of evil. The early fallacies have been preserved with surprising exactitude—the contrast of Aryan to Semitic has in fact been revived so emphatically that the term 'Aryan' is now being used with the meaning non-Jewish. . . . During recent months, when this exploded fallacy has been put to such

disastrous use in Germany, it has been a constant source of wonder that a people so rich in anthropological knowledge should ignore what Huxley and many others did less than half a century ago." Later, Sir Grafton declares, as against the theory that the Aryans alone have been founders of culture: "The progress of archaeological research within recent years has established beyond all reasonable doubt

[Continued overleaf.]



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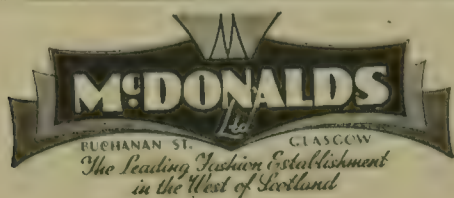
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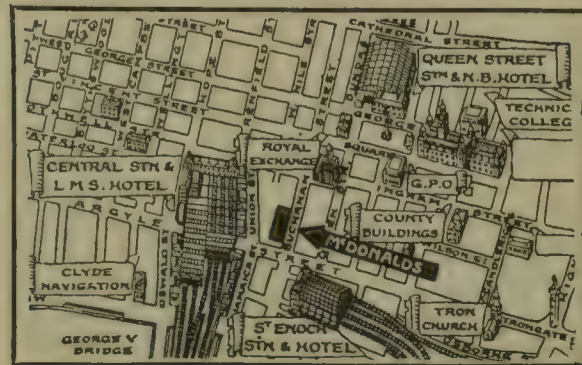
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Continued. the fact that civilisation actually arose among some community of members of the Mediterranean race... even if it be admitted that there is still some controversy as to whether this community inhabited Egypt, Mesopotamia, or the Punjab. What is certain, however, is that they were definitely not Nordic or Aryan-speaking."

As to Elliot Smith's own racial origin, Australia has a primary claim, for he was born there (in 1871), took his name from his birthplace—Grafton, New South Wales—and lived in his native land till he was twenty-five, winning his first scientific distinctions at the University of Sydney. There he obtained a travelling scholarship, and, in 1896, he came Home—that is, of course, to England. From London he gravitated to Cambridge in 1896, becoming a research student, and ultimately a Fellow, of St. John's College. He had thought of Oxford, but in the conditions for admitting graduates from other Universities, he found "the Cambridge people far more rational." (This should console us for losing the Boat Race!) Lord Rutherford, who had entered at Trinity in 1895, from the University of New Zealand, and was one of Elliot Smith's earliest friends at Cambridge, mentions that his tutor at John's was Dr. (afterwards Sir) Donald Macalister, who eventually became Chancellor of the University of Glasgow.

This part of Elliot Smith's life interests me deeply, as he was then beginning an experience which for me had just come to an end. Although two years older, he was three years junior to me as a Johnian, for it was in 1895

that I said good-bye to "Donald" (as we affectionately called him), who had likewise been my tutor. While not what Classical undergraduates in those days impetuously called a "Stinks man"—that is, a student of science—I could have claimed some slight affinity of interests with the new research student, since it was at Elijah Johnson's bookshop in Trinity Street that I purchased several volumes of Huxley's essays, which still repose upon my shelves. It was not so much Huxley's anthropology that attracted me, as his discussion of religious and philosophical questions. Had Elliot Smith been alive to-day, he would have been keenly interested in the projected new buildings at John's.

I now find myself carried back in imagination some three hundred years to the Cambridge of the seventeenth century, in an interesting biographical study of a still more famous scientist—perhaps, indeed, the most famous of all Cantabs—namely, "ISAAC NEWTON," 1642-1727. By J. W. N. Sullivan. With a Memoir of the Author by Charles Singer (Macmillan; 8s. 6d.). Beyond being familiar with the statue of Newton in Trinity Chapel, I fear that while at Cambridge I took him "as read," and neglected opportunities for local research into his academic career. The present volume—unfortunately posthumous, as the title-page indicates—makes one think that Mr. Sullivan might have been the man, of whom Sir Josiah Stamp is in search, to collate, distribute and popularise the combined results of various sciences. His book gives a clear explanation of Newton's achievement, and shows, in popular terms, how his system was superseded by that of Einstein.

Perhaps the most striking fact about Newton, which the biographer brings out, is that, with all his pre-eminence as a scientist, he regarded science as of secondary importance. He was only twenty-seven when he became Lucasian

Professor of Mathematics at Cambridge in 1669. A few years later we find him prominent in the University's resistance to James II., who had "commanded" it to grant a degree to a Benedictine monk without administering



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any oath. After James had gone Newton represented the University in the new Parliament, where he sat for a year in 1689-1690. He then returned to Cambridge.

Now comes the strange turning-point in his mental activities, recalling that thinker who when he entered his oratory closed the door of his laboratory. "Although Newton was only 42 (in 1684) when he finished the *Principia*,... he never again seriously concerned himself with scientific investigation." Thereafter he turned to religious themes, and wrote on the doctrine of the Trinity, the prophetic books of the Bible, and on ancient chronology. Could Newton have known the results of anthropology as they were known to Elliot Smith, this last work would doubtless have been different. As it was, "the whole history of the world and of mankind had to start from 4004 B.C.," the then accepted date of the Creation.—C.E.B.

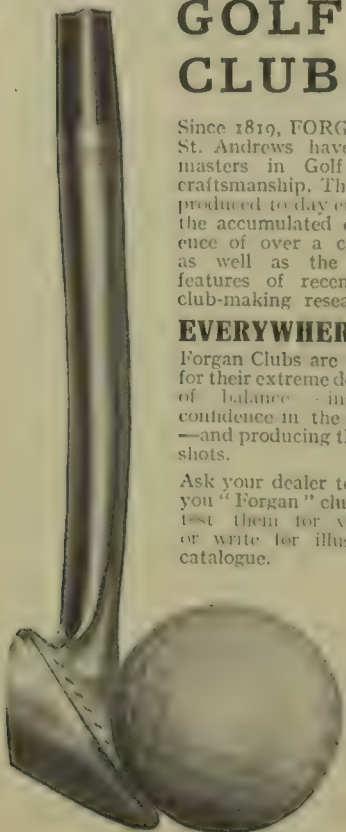
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NOTES FOR THE NOVEL-READER. FICTION OF THE MONTH.

MR. ROBERT GRAVES'S new historical novel is not autobiography, but the life of Belisarius related by a eunuch of his wife's household. "Oblivion blindly scattereth her poppy," said Sir Thomas Browne. "Who knows whether the best of men be known?" The faithful Eugenius extols the military prowess and virtues of his master, whose humane figure stands out in a rich pageant of the personages and people of the sixth century, from Justinian and Theodora to the legionaries and peasantry, and the barbarians within and without the Byzantine Empire. "Count Belisarius" brilliantly illuminates both the dark confusions of the age and Mr. Graves's rendering of the hero general's campaigns and character, and takes its fitting place beside the Claudius books.

Mr. C. S. Forester returns to the naval occasions of the Napoleonic Wars in "A Ship of the Line," and carries Captain Hornblower of "The Happy Return" a stage farther on his fighting career. Nothing is omitted of its circumstances, which open with the hammering into shape of the gaolbirds and yokels pressed into the King's service afloat, and the nepotism ashore that jockeyed indifferent officers into high command. Hornblower, harassed by poverty and sickness, wrestles with the depression in his own soul as unremittingly as he schools his ship's company, and plots the manoeuvres with which he bears down upon and challenges the enemy craft, privateer or man-of-war. He is the born leader, inspiring courage and devotion in his ship's company, and a consummate seaman of a familiar type, as one recognises in the parallel between the cutting-out exploit here and the similar one that earned Nelson's Hardy his early promotion. Mr. Forester is to be congratulated on "A Ship of the Line," a truly glorious sea-story.

Mr. Neil Bell presents his views of the mysteries of life and death; views that, as he naively says on the back page of the cover, are dictated by the bias of his mind on a question the first man may well have asked himself, and on which the last man will have found no certain answer. That the intention of "One Came Back" loses itself in a considerable obscurity of thought is not surprising. The first part of the book is attractive, because it aims

successfully at contrasting the lives and outlook of coal-owners and miners. It is not so happy in the second part, devoted to Adrian Kester's apparent return from death and its impact on humanity at large. It is for the portraiture of the old blind miner, and the humane industrialist, and the sturdy hewer who becomes a union official, and of their womenfolk that "One Came Back" will be read, rather than for the spurious miracle and its stupendous effect on the modern world.

A dyspeptic critic, who has revenged his mediocrity by savaging promising young authors, is cut off from posts, pens and paper until his health and habit of mind are restored to normal. A bouncing optimist, who had come near to driving his wife and family to distraction, is effectively damped down by being thrust into a group of intolerably cheerful cranks. The series of these tales is called "Let the Bore Tremble." Though some of them hardly fit the title; for example, the very queer child of "The Adventure of the Imaginative Child," whatever else he may have been, was certainly not boring. There are many other delightful stories in the collection, notably the episode where the outbreak of the Spanish revolution flashes across a tourist couple's quarrel, and "The Conjuror," a lovely excursion into magic and the heart of a sensitive boy.

The next four books, all by women, are conspicuous for their adroit construction. The technical detail in Catherine Meadows' "Friday Market" is based on a well-known poisoning case; though that should not be taken to suggest it is a crime-novel pure and simple. The grouping of the people and Miss Meadows' shrewd appraisal of emotional values place it in a different category. Alfred Bealby is the egomaniac, vain and violent, who underrates his neighbours' intelligence and overestimates his own. A solicitor in a small cathedral city, his business is declining. He commits the first murder on impulse, gets away with it, and, insanely gratified by that success, proceeds to poison his wife for her jealousy hoarded money, and once more to escape detection. His progressive demoralisation is thrown into relief by the normality of other persons who figure in the drama. Bealby's daughter Dolly stands between the two extremes, and one's sympathy is cleverly enlisted for her as well as for her pitiful, well-meaning mother.

A crime that never happens comes to light in Myfanwy Price's "The Wood Ends," a book that requires and will repay careful reading. The central figure, Coral, is timid and secretive; how secretive is not fully revealed until the last chapter. The plot pivots on a fatality that occurred when she was a young married woman; the events leading to it are reviewed in her memory, and her sister Stella's twenty years later, and astutely commented on by Stella's young daughter in the prologue and epilogue. It is the interplay of temperament that fascinates one in "The Wood Ends"—as it is intended it should. Juliet, reflects her mother, is so straight and direct that people

(Continued overleaf.)



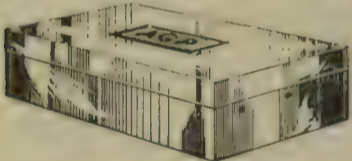
AFTER THE ANNUAL CONFERENCE OF THE WOMEN'S SECTION OF THE BRITISH LEGION, WHICH WAS HONOURED BY A VISIT FROM H.M. THE QUEEN: MEMBERS BEING INSPECTED BY SIR F. FETHERSTON-GODLEY ON THE STEPS OF ST. PAUL'S, IN WHICH THEIR ANNUAL SERVICE WAS HELD. (Keystone)

The Queen, as President, attended the afternoon session of the annual conference of the Women's Section of the British Legion at Queen's Hall, Langham Place, on April 27, and addressed the members. Other speakers were Lady Edward Spencer-Churchill, the chairman, and Major Sir Francis Fetherston-Godley, national chairman of the British Legion. A number of awards for various competitions were presented by the Queen. The delegates afterwards attended their annual service in St. Paul's Cathedral.

Sir Hugh Walpole has written more than one serious novel round the malicious egotist. In "Head in Green Bronze" the theme reappears with humorous variations, a lively performance in which the offenders are either cured of their vice or removed from their immediate victims.

her sister Stella's twenty years later, and astutely commented on by Stella's young daughter in the prologue and epilogue. It is the interplay of temperament that fascinates one in "The Wood Ends"—as it is intended it should. Juliet, reflects her mother, is so straight and direct that people

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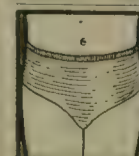
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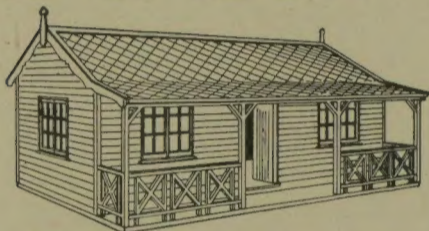
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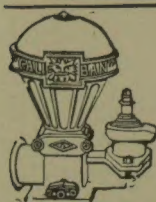


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Continued.
simply love to be frank with her, and it is she who has cleared up the long misunderstanding; and then she catches sight of her own middle-aged face in the mirror, and revolts suddenly against the ignorant conceit and self-centredness of youth. For the cruelty of the past, no matter how arrogantly it might be summed up, is bitterly present, and if Coral has had happiness miraculously restored to her, Stella has lost more than she can hope to regain.

Family Matters," by Margaret Watt, has no such tragic undercurrents. The Coteses, going their several ways in life, cherish a rational regard for the little mother whose tenderness and generosity have pursued them without invading the privacy of their souls. Mrs. Cotes's restraint is not the least part of her charm; her anxieties are touching, and her faith beautifully upholds her. Of her children, Andrew, the most prosperous, is the least congenial; he throws back to a material-minded, acquisitive strain. Robin, who has departed from the family tradition by enclosing himself in the Anglo-Catholic fold; Marjorie, married to a thin-skinned young writer and wearing thin herself in the friction resulting; Susan, the beloved daughter who marries late and might easily not have married at all; these are the children who keep their mother benevolently on the alert. The atmosphere is perfect in "Family Matters," and it handsomely fulfils the promise of "Early Portrait."

A gentle discretion is paramount in Miss Thornton Cook's novel of the Carlyles. For one thing, Jane's letters have not flown to her head; for another, she has lingered pleasantly over Thomas's childhood, and the courtship. Also there is enough, but not too much, of Lady Ashburnham, and Geraldine Jewsbury is only mentioned incidentally. It takes more than enthusiasm to write about the Carlyles, and far too much literary hubbub resounded about them. There is none of that in "Speaking Dust." Miss Cook's poise may be timid, but it is refreshingly temperate.

Joseph Peyré's "Prelude in Oviedo" would be best read in the original Spanish. The translation is able, but it does little more than add yet another record of revolutionary war to the mass published in the last few years. The realism with which the brutal, pitiful struggle is depicted is indubitable. The personal stories of Morenu, who leads a forlorn hope against the Civil Guards, and the

young woman who dies machine-gunning the Government soldiers, are dramatic. The narrative, in short, is intensely graphic, but, unless there be anyone who needs to be convinced civil war is an abomination, redundant in the present year of grace. Nicolas Bodington, on the contrary, has something fresh to say in "Solo," and to a fresh public—the air-minded. The pilot in the title-story is flying non-stop from San Francisco to Paris and back; he is down to his last pound-note, and the venture is a crazy gamble. Mr. Bodington's pungent method serves him well, and

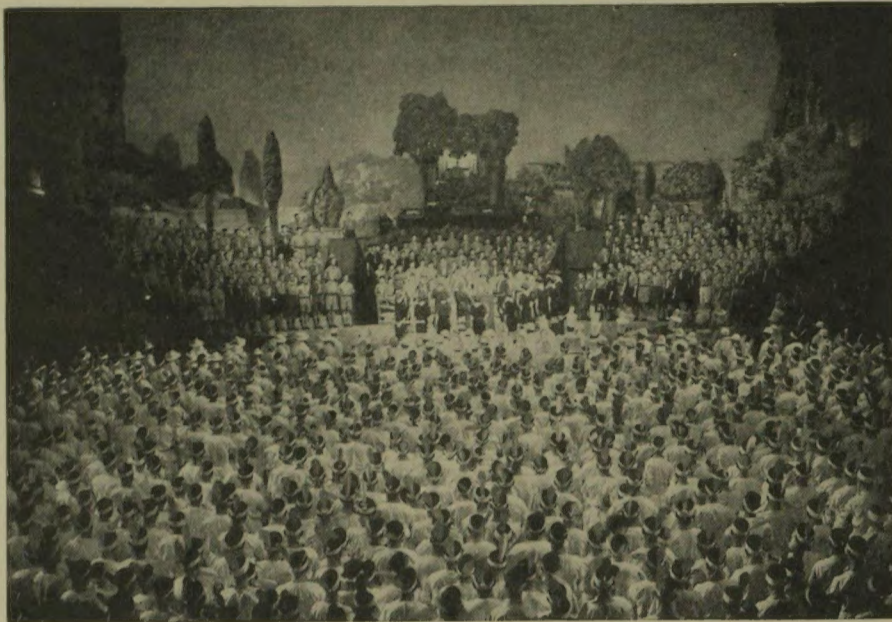
professional airwoman Fredi Schwartz, and may have inspired Mr. Bodington to write an original and revealing book.

Mr. Joseph Shearing, who scored his first success with "Forget-Me-Not," keeps to his flowery titles. The present collection of short stories, labelled "Orange Blossoms," treats ironically of murder and blackmail and mercenary marriages, though with a leaven of delicate fantasy. There is a generous choice of subjects in "Orange Blossoms," and one and all the stories are superbly told.

"Invisible Weapons," by John Rhode, presents, the publisher points out, an extraordinary case. Too extraordinary: an expert with the unusual missile that eliminated Uncle George could have used it equally well on the prime victim, and spared himself a vast amount of preliminary planning. But that would have robbed Dr. Priestley of his usual opportunity for solving a mystery that was baffling Superintendent Hanslet, and Mr. Rhode's public of a full-length thriller. Miss Ngaio Marsh gives us another brace of crimes, startling enough when she settles fairly to them, and soundly based on villainy and vengeance. We can see no particular reason why "Artists in Crime" should start in Fiji. However, once it arrives at the studio in England, it hurtles with great vigour to the horrific climax.

BOOKS REVIEWED.

- Count Belisarius. By Robert Graves. (Cassell; 8s. 6d.)
A Ship of the Line. By C. S. Forester. (Michael Joseph; 7s. 6d.)
One Came Back. By Neil Bell. (Collins; 8s. 6d.)
Head in Green Bronze. By Hugh Walpole. (Macmillan; 7s. 6d.)
Friday Market. By Catherine Meadows. (Gollancz; 8s. 6d.)
The Wood Ends. By Myfanwy Price. (Bodley Head; 7s. 6d.)
Family Matters. By Margaret Watt. (Faber and Faber; 7s. 6d.)
Speaking Dust. By E. Thornton Cook. (John Murray; 7s. 6d.)
Prelude in Oviedo. By Joseph Peyré. (Bles; 7s. 6d.)
Solo. By Nicolas Bodington. (Gollancz; 7s. 6d.)
Orange Blossoms. By Joseph Shearing. (Heinemann; 7s. 6d.)
Invisible Weapons. By John Rhode. (Collins; 7s. 6d.)
Artists in Crime. By Ngaio Marsh. (Bles; 7s. 6d.)



"BOY SCOUT"—THE BIG MUSICAL PAGEANT PLAY GIVEN AT THE ALBERT HALL: ONE OF THE MANY SCENES WHICH EXCELLED IN THEIR WELL-DRILLED CROWD-ACTING AND SINGING. The Boy Scout Pageant, entitled "Boy Scout," began a five-nights' run at the Albert Hall on April 26. It was produced by Mr. Ralph Reader. It was based on a simple story of a Scout's life, told with lavish spectacle in a series of imaginative crowd scenes; and it included a cavalcade of historical figures. An extremely well-trained choir of three hundred voices participated. (Graphic Photo. Union.)

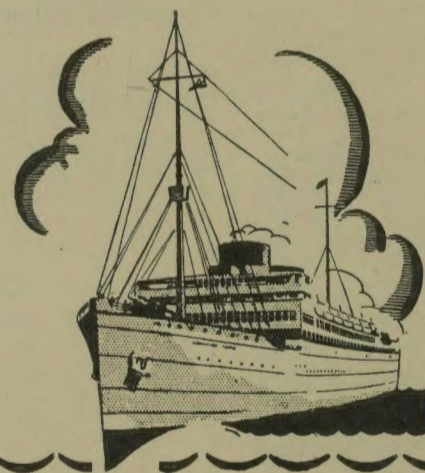
the young man's confidence in himself and his sensations, mental and physical, come through impressively. To read "Solo" is to comprehend the loyalties of the air. They are to be found in Campion's communings with himself above the clouds, in the fitter's passion for the machine. he has helped to create, and in the spirit of the

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Baden-Baden—**Bellevue**—The well-known first-class family hotel in 5 acres own park. Most reasonable rates. Prospectus.

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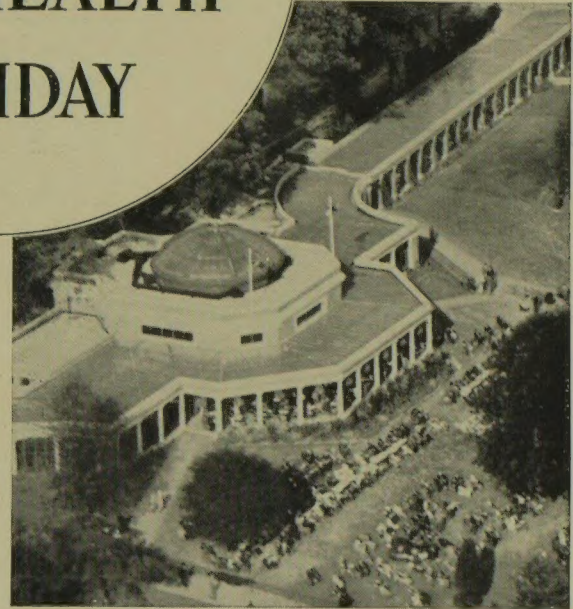
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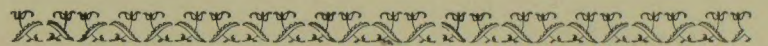
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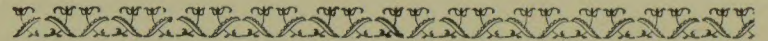
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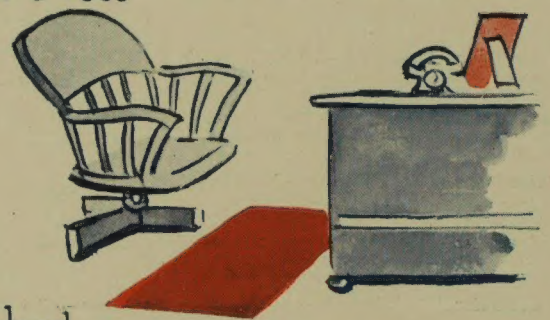
Under the spreading chestnut tree
The village punters lay,
Each of them carried an aching heart;
They'd had an unlucky day.
They'd known a good thing and backed it well
But their 'bookies' couldn't pay.



"Someday we'll settle," the 'bookies' had said,
"But just this time were 'bowled'
"The odds were too long and so many bets,
"Our hearts are of oak not gold.
"Where is the man who could stand such a loss
"And pay before he's old?"



Up under that spreading chestnut tree
The village policeman bobbed,
"You blokes look down and out," said he,
So they spoke of the hopes that were robbed.
The heartbreaking story was painfully told,
Till the policeman almost sobbed.



"Get up, you fellows," said he at last,
"And note this while I 'hymn' it,
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